CAMERA SCRIPT PROD/VTR.Nos.5195/78/PAL

RUNNING TIME: 24'30" Edit: 7th January, 1978.

VT 23rd/24th November, 1978. Dub: 30th January, 1978.

"SAPPHIRE & STEEL" Episode 3

S. Mills

by

P.J. Hammond

EXECUTIVE PRODUCER:	David Reid
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DESIGNER:	Stanley Mills
CASTING DIRECTOR:	Maureen Riscoe
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FLOOR MANAGER:	Richard Jones
STAGE MANAGER:	Ann Murphy
LIGHTING DIRECTOR:	Jimmy Boyers
VISION CONTROL:	Jim Reeves
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SOUND DIRECTOR:	Len Penfold
MAKE-UP SUPERVISOR:	Mary Southgate
WARDROBE SUPERVISOR:	Mary Gibson
VISION MIXER:	Neil Guy
VTR. EDITOR:	John Hawkins
STAGE ASSISTANT:	Guy Frazer-Jones
PRODUCTION ASSISTANT:	Joyce Lewsey

* *

CAST

		D/Rms.
Steel	DAVID McCALLUM	32
Sapphire	JOANNA LUMLEY	34
Rob	STEVEN O'SHEA	28
Helen	TAMASIN BRIDGE	6
Mother	FELICITY HARRISON	15
2 W/ONS: Ironside Troopers	Rex Browne	29
	George Romanov	12

* *

/STUDIO 'C' SCHEDULES/

Thursday, 23rd November	
Prop.Dress/Line Up	0900/1000
CAMERA REH/VTR.	1000/1300
Lunch Break	1300/1400
VTR. Line Up	1400/1415
M/U & W/D	1400/1430
CAM.REH/VTR.	*1415/1830
Clear	1830/1900

*Artistes available 1430

Friday, 24th November	
Prop.Dress/Line Up	0900/1000
CAM.REH/VTR.	**1000/1300
Lunch Break	1300/1400
VTR.Line Up	1400/1415
M/U & W/D	1400/1430
CAM.REH/VTR.	*1415/1830
Meal Break	1830/1930
Strike	1930/2200

* *

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* *

**V/T Replay machine 1000/1300
Friday, 24th November

- A -

STUDIO RECORDING ORDER

SCENE	PAGE	TIME	SET/CHARACTERS	CAMS.	NOTES
Section 64 3C.	1.	NIGHT	TOP LANDING - /TAPE STOP/	1E	Cuckoo clock working 7.10
Section 65. 10.	2.	NIGHT	TOP LANDING - /TAPE STOP/	1E	Cuckoo stopped 7.10 LIGHTING: Slight pulse on light. S.FX: Rumble crescendo.
Section 43. 16.	3.	NIGHT	TOP LANDING Rob /TAPE STOP/	1E	CLOCK stopped 7.10
Section 44. 27.	4.	NIGHT	TOP LANDING Sapphire Rob Steel Helen (Poss.)/TAPE STOP/	1E 2E 3E	CLOCK stopped 7.10
Section 44a. 27.	6.	NIGHT	a/b Sapphire/Steel Rob/Helen /TAPE STOP/	1E 3E 2E	Prob.move FLATE E.
Sect. 46. 35.	9.	NIGHT	TOP LANDING Helen /TAPE STOP/	1E	CLOCK going 7.50.
Section 47. 43.	10.	NIGHT	TOP LANDING Steel/Sapphire/Rob	1E	S/FX: Rumbling CLOCK stopped 7.50.
			---Tape Run---		
Section 48. 45.	11.	NIGHT	TOP LANDING Sapphire/Steel/Rob /TAPE STOP/	1E	CLOCK stopped 7.50.

/STUDIO RECORDING ORDER/ - Cont'd.

SCENE	PAGE	TIME	SET/CHARACTERS	CAMS.	NOTES
Section 76. 50.	12.	NIGHT	TOP LANDING Sapphire/Steel Rob/Helen /TAPE STOP/	As directed.	M/UP: Poss.tear on Rob's eye. CLOCK stopped 7.50 /W/D Change:Rob PYJAMAS/
Section 50. 57.	20.	DAY	TOP LANDING Rob	1E	S/FX: Hammering CLOCK working 9.15.
			---Tape Run---		
Section 51. 59.	21.	DAY	TOP LANDING Steel/Rob /TAPE STOP/	1E	S/FX: Hammering CLOCK working 9.15
Section 70. 58.	22.	DAY.	TOP LANDING Steel /TAPE STOP/	2E	ditto
Section 53. 64.	23. 26.	DAY	TOP LANDING Sapphire/Steel only + CAPT: End Pt.1 CAPT: Stars /TAPE STOP/	1E 2E,3E C/S 3	CLOCK working 9.15 FLAT E out. S/FX: Voice & car approaching. CLOCK working 9.15
Section 35. 90C.	27.	NIGHT	TOP LANDING Voices (oov) /TAPE STOP/	1E	CLOCKS working 7.10.
Section 54. 95.	28.	NIGHT	TOP LANDING - (Rob oov) /TAPE STOP/	1E	CLOCK stopped 9.20. W/D CHANGE: Rob Day Clothes Sc.99.
			VTR.CLOCK - Part 1 VTR.5195/78/PAL	C/S	
Section 55. 99.	29.	NIGHT	+ TOP LANDING Rob Mother (oov) /TAPE STOP/	1E 2(2E1) 3(2E1)	CLOCK stopped 9.20. W/D:Day clothes ROB M/UP: Tears for ROB.

/STUDIO RECORDING ORDER/ - Cont'd.

SCENE	PAGE	TIME	SET/CHARACTERS		CAMS.	NOTES
Section 55A.						W/D:Rob Day clot-es
99/100	31 33.	NIGHT	TOP LANDING. Rob Mother(oov) /TAPE STOP/		1E 3(2E1)	CLOCK stopped 9.20. LIGHTING: Q light pulsating under door. S/FX:Rumbling & footsteps ex Dupl
Section 77.						
108.	36.	NIGHT.	TOP LANDING. Rob /TAPE STOP/	CHromakey.	3E (1E) (4X)	CLOCK stopped 9.2(LIGHTING: Light still pulsating under door. Fade light & imme pan SPOT etc.
Section 77a.						
108.	36	NIGHT.	TOP LANDING - /TAPE STOP/	CHROMAKEY	(1(2E1) (4X	LIGHTING: Dot of light across fr.& behind mask as tho.gone over ste
Section 77b.						
108.	37.	NIGHT	TOP LANDING -	CHROMAKEY	(2E (4X	FLAT 'E' out. LIGHTING: Pan spot of light down blue stairs slowly.
Section 77c.						
108.	37.	NIGHT	TOP LANDING -	CHROMAKEY	(2(2E2) 4X	FLAT 'E' moved to Cam.L. by about 1ft./BLUE MATCHIN /IN./
Section 78.						
115.	38.	NIGHT	TOP STAIRS Rob (oov) Sapphire/Steel /TAPE STOP/		3E	CLOCK stopped 9.2(
Section 79.						FLAT E out.
117.	39.	NIGHT.	TOP LANDING Steel/Sapphire/Rob		2E 1(3E) 3(2E1)	CLOCK stopped 9.2(S/FX: Footsteps
123.	41	NIGHT	TOP LANDING Steel/Sapphire/Rob /TAPE STOP/		2E 3(2E1) 1(3E)	FLAT 'E' out. CLOCK stopped 9.2(
Section 79A.			CHROMAKEY Shots			
123.	44	NIGHT	Sapphire (BLUE EYES) /TAPE STOP/		2E 4X	M/UP: Blue contact lenses for SAPPHIF VISION: Key 4 int(eyes when all other blue is o.o.picture.

/STUDIO RECORDING ORDER/ - Cont'd.

SCENE	PAGE	TIME	SET/CHARACTERS		CAMS.	NOTES
Section 80.						CLOCK stopped 9.2C
171.	45.	NIGHT	TOP LANDING 2 TROOPERS	(Chromakey)	2(2E1) 4X	LIGHTING: Dim on landing.Normal as TROOPERS normalise Come up bright on TROOPERS & down aga VISION: Burn out TROOPERS to mono-chrome & back to normal.
			/TAPE STOP/			

STUDIO RECORDING ORDER

(continued)

SCENE	PAGE	TIME	SET/CHARACTERS	CAMS.	NOTES
Section 81. 3B.	46.	NIGHT	DUPLICATE LANDING - /TAPE STOP/	3(3D1)	CLOCK @ 7.10.
SECTION 82. 8.	47.	NIGHT.	1ST LANDING(Dupl.) - /TAPE STOP/	2D	CLOCKS stopped 7.1(S/FX: Clock tick & stop.
Section 83. 9.	48.	NIGHT	2ND LANDING(Dupl.) - /TAPE STOP/	3(3D1)	CLOCK stopped 7.1(S/FX: Rumble
Section 7. 12.	49.	NIGHT.	1ST LANDING(Dupl.) Rob /TAPE STOP/	1(1A2)	ON CRANE.
Sect.7A. 12A.	49.	NIGHT	a/b Rob /TAPE STOP/	1D	
Section 84. 14.	50.	NIGHT.	2ND STAIRCASE(Dupl.) Rob /TAPE STOP/	3(3D1)	CLOCK stopped 7.1(
Section 8. 24.	51.	NIGHT.	1ST LANDING(Dupl.) Steel/Rob Sapphire/Helen /TAPE STOP/	1(1A2)	CLOCKS @ 7.10. ON CRANE. FLAT 'D' in. Doorway open.
Section 85. 25.	52.	NIGHT.	2ND STAIRCASE(Dupl.) Steel/Rob Sapphire/Helen /TAPE STOP/	3D	CLOCK @ 7.10.
Section 86. 41.	53.	NIGHT.	2ND STAIRCASE(Dupl.) Steel/Sapphire/Rob /TAPE STOP/	3D	CLOCKS - 7.50. stopped W/D CHANGE: ROB in Pyjamas Sc.56

/STUDIO RECORDING ORDER/ - Cont'd.

SCENE	PAGE	TIME	SET/CHARACTERS	CAMS.	NOTES
Section 14. 56a.	54.	DAY	2ND LANDING(Dupl.) Rob /TAPE STOP/	3D	S/FX: Hammering. CLOCK - working 9.15. W/D: ROB in Pyjamas
Section 52. 59a.	55.	DAY	2nd LANDING(DUPLIC.) Rob /TAPE STOP/	2(2E2)	
Section 15. 60.	56.	DAY	2ND LANDING(Dupl.) Rob /TAPE STOP/	4(4D1)	WINDOW FLAT from top landing set if poss. CLOCK working - 9.15.
Section 16. 60a.	56	DAY	1ST LANDING(DUpl.) Rob /TAPE STOP/	1(1A1)	ON CRANE. W/D CHANGE: Rob Day clothes -Sc.97
Sect.87. 82.	57.	DAY.	1ST STAIRCASE Sapphire	2(1A)	M/UP: Blue contacts for SAPPHIRE.
			Tape Run		
Sect.87A. 84	58.	DAY	a/b SAPPHIRE	2(1A)	ditto
			Tape Run		
Sect.87B. 86.	59.	DAY	a/b Sapphire /TAPE STOP/	2(1A)	ditto
Section 88. 97.	60.	NIGHT	2ND LANDING(Duplicate) Rob Mother (oov) /TAPE STOP/	3D	CLOCK stopped 9.20. W/D: Rob Day clothes

STUDIO RECORDING ORDER

(continued)

SCENE	PAGE	TIME	SET/CHARACTERS	CAMS.	NOTES
Section 89.					CLOCK stopped 9.20. * Chromakey *
110.	61.	NIGHT.	2ND LANDING(Dupl.) Steel/Sappphire/Rob(oov)	3D 4X	LIGHTING: Vert.mask etc. for 'light'. Spot of light comes to top of stairs-shimmers & hides under door.
			/TAPE STOP/		
Section 90.					CLOCK stopped 9.20.
112.	62.	NIGHT	a/b Rob/Steel (oov)	3D	LIGHTING: No light from under door.
-------	-------	-------	Tape Run	-------	-------
Section 90A.					
114.	63.	NIGHT	a/b Sapphire/Steel/Rob	1D	CLOCK stopped 9.20
116.	66.	NIGHT	a/b -	1D	ditto LIGHTING: Glow from bottom of door. S.FX: S.& S.footstep
			/TAPE STOP/		
Sect.90B					CHROMAKEY.
116.	66	NIGHT	a/b -	3D 4X	LIGHTING: Glow under door.Fades on Q as spot appears etc.
			/TAPE STOP/		
Section 91.					CLOCK working 9.44.
125.	67.	NIGHT.	1ST LANDING (Dupl.) -	2D 4X	Chromakey. LIGHTING:'Light'wait by Designer's forgotten table.
			/TAPE STOP/		
Section 91A.					Chromakey.
125.	67.	NIGHT	a/b -	2D 4X	'BLUE FLAT for'Light' to go up.
			/TAPE STOP/		
Section 92.					CLOCKS stopped 9.20.
124.	68.	NIGHT	2ND LANDING(Dupl.) Steel/Sapphire/ Rob	1D 3D 4X	Chromakey.
			/TAPE STOP/		

/STUDIO RECORDING ORDER/ - Cont'd.

SCENE	PAGE	TIME	SET/CHARACTERS	CAMS.	NOTES
Section 93.					CLOCKS stopped 9.20.
126.	70.	NIGHT.	2ND LANDING(Dupl.) Steel/Sapphire/Rob	1D 3D 4X	CHROMAKEY. Horiz.mask to line up with picture.
127.	71	"	1ST LANDING(Dupl.) Steel/Rob	1D	CLOCKS working 9.44.
128.	72.	"	2ND STAIRCASE (Dupl.) Sapphire/Steel/Rob	1D	CLOCK stopped 9.20.
133.	73	"	1ST LANDING (Dupl.) -	4(2D)	CLOCK working 9.44.
			/TAPE STOP/		
	73.		CAPT: End Part 1 +	C/S	
			CAPT: Stars	2	
			/TAPE STOP/		
Section 94.					
137.	74.	NIGHT	1ST LANDING (Dupl.) Steel (oov)	2D	CLOCK working 9.45.
			/TAPE STOP/		
Section 94A.					
157A.	75.	NIGHT	a/b -	2D	LIGHTING: Picture glow
			/TAPE STOP/		
Section 95.					
165A.	76.	NIGHT	a/b -	2D	LIGHTING: Picture glow increases. CLOCK stopped 9.20.
			/TAPE STOP/		
	77.		VTR.CLOCK - Part 2 VTR.No.5195/78/PAL +		
	77.		CAPT: Stars +	2	
			CAPT:"Sapphire & Steel" Part 2	C/S	
			/TAPE STOP/		
Section 96.					
134.	77.	NIGHT	1ST STAIRCASE Rob/Steel/Sapphire(oov)	1(1B1)	CLOCK working 9.45
135.	80.	DAY	COTTAGE SCULLERY Sapphire Steel(oov)	2J	? Filters

/STUDIO RECORDING ORDER/ - Cont'd.

SCENE	PAGE	TIME	SET/CHARACTERS	CAMS.	NOTES
Section 96 Contd.					
136.	81.	DAY	1ST STAIRCASE STEEL/Rob Sapphire(oov)	1(1B1)	CLOCK working 9.45
138.	82.	NIGHT	a/b Steel/Rob Sapphire(oov)	1(1B1)	ditto
139.	83.	DAY	COTTAGE SCULLERY Sapphire Steel(oov)	3J 2J	
140.	84.	NIGHT	1ST STAIRCASE STEEL/Rob Sapphire(oov)	1(1B1)	ditto
141.	85.	DAY	COTTAGE SCULLERY Sapphire Steel (oov)	2J 3J	
142.	88.	NIGHT	1ST STAIRCASE Steel/Rob (Sapphire - oov)	1(1B1) 4(1A1)	CLOCKS working 9.50.
143.	89.	DAY	COTTAGE SCULLERY Sapphire Steel (oov)	3J	
144.	90.	NIGHT	1ST STAIRCASE Steel/Rob Sapphire(oov)	1(1B1)	ditto
146.	92	NIGHT	a/b Helen/Rob/Steel Sapphire (oov)	1(1B1) 4(1A)	ditto LIGHTING: Slight incr. on STEEL S/FX: ¼" tape sound only REPLAY.
153.	94	DAY	COTTAGE SCULLERY Sapphire/Steel (oov)	3J	
155.	95.	NIGHT	1ST STAIRCASE Steel/Rob Sapphire (oov)	1(1B1)	S/FX: ¼" tape sound only REPLAY. CLOCK working 9.50.
------	------	Tape Run	------	------	------
	95.	DAY	Sapphire /TAPE STOP/	3D	LOCKED OFF.

/STUDIO RECORDING ORDER/ - Cont'd.

SCENE	PAGE	TIME	CHARACTERS/SET	CAMS.	NOTES
Section 94A.					
156.	96.	DAY	COTTAGE SCULLERY Sapphire Steel (oov)	2J	LIGHTING: Rope gets brighter.
157.	97.	NIGHT	1ST STAIRCASE Steel/Rob/Helen Sapphire (oov)	1(1B1)	CLOCK working 9.50.
158.	98.	DAY	COTTAGE SCULLERY Sapphire	3J	
159.	99.	NIGHT	1ST STAIRCASE Steel/Rob/Helen Sapphire (oov)	1(1B1)	ditto
160.	100.	DAY	COTTAGE SCULLERY Sapphire	2J	
161.	101.	NIGHT	1st STAIRCASE Steel/Rob/Helen Sapphire (oov)	1(1B1)	ditto
162.	103.	DAY	COTTAGE SCULLERY Sapphire Rob (oov)	3J	
163.	104.	NIGHT	1ST STAIRCASE Rob/Helen Sapphire (oov)	1(1B1)	ditto
164.	105.	DAY	COTTAGE SCULLERY Sapphire Helen (oov)	2J	VISION: Can you burn out the rope, as I g[illegible] in on it?
			/TAPE STOP/		
Section 94B.					
145.	91/105	DAY	CHROMAKEY SHOTS Sapphire	3J 4X	Chromakey. M/U: Blue eyes for Sapphire(Contact Len[illegible]
			/TAPE STOP/		
Section 95.					
165. & 167.	106.	NIGHT	TOP LANDING -	1(3E) 4Y	Chromakey. CLOCK stopped 9.20.
			/TAPE STOP/		
Section 96A.					
166.	107.	NIGHT	1ST STAIRCASE Rob/Helen	1(1B1)	Clock working 9.50.
168	109.	DAY	COTTAGE SCULLERY SAPPHIRE Rob (oov)	2J 3J	VISION:Come back to normal from burn out. S/FX: Tiny noise.

/STUDIO RECORDING ORDER/ - Cont'd.

SCENE	PAGE	TIME	SET/CHARACTERS	CAMS.	NOTES
Section 96(cont'd.)					
169.	110.	NIGHT	1ST STAIRCASE Rob/Helen Sapphire(oov)	1(1B1)	CLOCK working 9.50.
172.	111.	DAY	COTTAGE SCULLERY Sapphire	3J	S/FX: Footsteps
173.	112.	NIGHT	1ST STAIRCASE Rob/Helen	1(1B1)	CLOCK working 9.53.
174.	113.	NIGHT	TOP STAIRCASE 2 TROOPERS (W/ons)	3E	CLOCK stopped 9.20. ? Filters
175.	114.	DAY	COTTAGE SCULLERY Sapphire	2J	LIGHTING: Shadows across window.
176.	115.	NIGHT	1ST STAIRCASE Helen/Rob Sapphire(oov)	1(1B1)	CLOCK working 9.53.
177.	116.	NIGHT	2ND LANDING(Dupl.) 2 Troopers (W/ONS)	4(4D1)	CLOCK working 9.53.
178.	117.	DAY	COTTAGE SCULLERY Sapphire	3J	S/FX: Footsteps
179.	118.	NIGHT	1ST STAIRCASE Helen Sapphire (oov)	1(1B1)	CLOCK working 9.53.
			/TAPE STOP/		
Section 97.					
109.	119.	NIGHT	HALLWAY Steel/Sapphire/Rob	3(1A) 2(1A1)	CLOCK stopped 9.20.
111.	121.	NIGHT	1ST LANDING Steel/Sapphire/Rob	1(1A2) 2(1A1) 3(1A)	ON CRANE or F/L CLOCK stopped 9.20.
113.	123.	NIGHT	HALL & 1ST STAIRS Steel/Sapphire/Rob	2(1A1) 3(1A) 1(1A2)	ditto.
			/TAPE STOP/		
Section 98.					
129.	124.	NIGHT.	HALL & 1ST STAIRS Steel/Sapphire/Rob	2(1A1) 3(1A)LOCKED OFF.	CLOCK working 9.44.
			Tape Run		
Section 98A.					
132.	125	NIGHT	1ST STAIRCASE Steel/Rob Sapphire (oov)	2(1A1) 1B 4(2D)	CLOCK working 9.44. F.M.: Clear Sapphir
			/TAPE STOP/		

/STUDIO RECORDING ORDER/ - Cont'd.

SCENE	PAGE	TIME	SET/CHARACTERS		NOTES
Section 99. 148.	127.	NIGHT.	1ST LANDING Steel/Rob	4(2B1) Locked off.	
			/TAPE STOP/		
Section 100. 101.	128.	NIGHT	TOP STAIRCASE 2 Troopers (W/Ons) Rob	3E - Locked off. 1E 2(2E1)	? Filters. LIGHTING:Shadows approaching 1st then sold. sec. later.'LIGHT' pulsating under door.
102.		NIGHT	TOP LANDING (R/D) Rob Mother (oov)	1E	CLOCK stopped 9.20.
103.		NIGHT	a/b 2 Troopers (W/Ons) Rob	3E	ditto
104.		NIGHT	a/b 2 Troopers (W/Ons) Mother (oov)	3E	ditto
105.		NIGHT	a/b 2nd Trooper(W/on) Rob Mother (oov)	4E 3E	ditto LIGHTING:Fantas-tic burnt out glare on door & soldier.
106.		NIGHT	a/b Rob	1E	LIGHTING:Blazin light a/b CLOCK stop 9.2
107.		NIGHT	a/b 2 Troopers (W/ons) Rob	4E	CLOCK stopped 9.20.
			/TAPE STOP/		
Section 101. 120.	130.	NIGHT	TOP LANDING (R/D) Steel 2 Troopers(W/ons)	1(3E) 3(2E1)	LIGHTING:'Light' pulsating under door.
121.		NIGHT	a/b Rob/Sapphire	1(3E)	
122.		NIGHT	a/b Steel/Rob/Sapphire 2 Troopers(W/ons)	3(2E1)	
			/TAPE STOP/		

/STUDIO RECORDING ORDER/ - Cont'd.

SCENE	PAGE	TIME	SET/CHARACTERS	CAMS.	NOTES
Section 102.					
170.	132.	NIGHT.	TOP LANDING(R/D) 2 W/ONS: Troopers	3E 1E	Chromakey.
			/TAPE STOP/		
Section 102A.					
170.	132.	NIGHT	a/b 2 W/ONS: Troopers	1E 4Y	Chromakey.
			/TAPE STOP/		
Section 34.					
90B.	133.	NIGHT	HALLWAY -	2(2B1)	CLOCKS working 7.10. (Time Lapse Seq.)
			/TAPE STOP/		
Section 103.	134.		END CAPTIONS Closing Roller	2 C/S	Episode 1. P/N.5193.
			/Tape Stop/		
Section 104.	135.	+	Closing Roller CAPT: ATV Col.Prod.	2 C/S	Episode 2. P/N.5194.
			/Tape Stop/		
Section 105.		+	Closing Roller CAPT: ATV Col.Prod.	2 C/S	Episode 3. P/N.5195.
			/Tape Stop/		

/EDIT from Sc.3b-2ND LANDING/

(1)

/SECTION 64/

CAM: 1E

Scene 3c. INT. TOP LANDING. NIGHT.

248.	CAM.1E (on crane) Looking down staircase Pan L. & widen to show CUCKOO CLOCK working. Continue to window to see whole set & light streaming thru. doorway.	THE CUCKOO CLOCK IS TICKING AWAY AT 7.10.

/TAPE STOP/

249 on 1 next.

/EDIT to Sc.4-TOP LANDING/

(2)

/ Edit from Sc. 9-2nd Landing /

/SECTION 65 /

CAM: 1E

/S.FX: Rumble crescendo/

Scene 10. INT. TOP LANDING. NIGHT.

249. CAM. 1E
Low Mid shot CUCKOO CLOCK to see pendulum still.

THE CLOCK ON THIS LANDING STOPPING.

THE MURMURING, RUMBLING SOUND, SLIGHTLY LOUDER IN VOLUME.

Pan L. to door with light coming thru.

A DIFFERENT EYE-LINE OF THE CHILD'S BEDROOM, SO THAT WE CANNOT SEE THROUGH THE DOOR. THE VOICES OF THE PARENTS HAVE CEASED, AND THE STRANGE SOUND IS COMING FROM THIS ROOM.

****
CLOCK stopped @ 7.10.
****

/LIGHTING: Slight pulse on light. /

/TAPE STOP/

150 on 1 next.

/ Edit to Sc. 11 1st Stairs /

/CLOCK stopped @ 7.10/ (3)

/ Edit from Sc. 14-2nd Staircase. /

/SECTION 43 /

CAM: 1E

Scene 16. INT. TOP LANDING. NIGHT.

151. CAM.1E
High wide. ROB up stairs to doorway.

ROB RUNNING UP THE STAIRS. HE HURRIES TO HIS SISTER'S ROOM AND PUSHES OPEN THE DOOR.

/TAPE STOP/

152. on / next.

/ Edit to Sc. 17 Attic Bedroom /

(3)

4

/ Edit from Sc. 26 - ATTIC /

/SECTION 44 /

/CLOCK @ 7.10/

CAMS: 1E,3E,2E

Scene 27. INT. TOP LANDING. NIGHT.

152. CAM.1E
High looking down the stairs. Let SAPPHIRE thru. frame & hold ROB.

THE PROCESSION TURNING TO CLIMB THESE, THE NARROWEST OF THE STAIRS.

ROB: (AS THEY CLIMB THE STAIRS) So where have they gone?

NO ANSWERS FROM STEEL AND SAPPHIRE.

ROB: My parents?

NO ANSWERS.

153. on 3 next.

(5)

ON CAM.1

ROB: (STRONGER) Look, I want to know. /

153. CAM.3E
SAPPHIRE & STEEL - lowish double profile

STEEL AND SAPPHIRE CHECK ON THE LANDING.

ROB: Now.

THE COOL, IMPASSIVE FACES OF STEEL AND SAPPHIRE. /

154. CAM.1E
ROB. Widen as he moves to take HELEN away from SAPPHIRE. Then hold the WS as he backs away.

ROB MOVES TO SAPPHIRE AND TAKES A HOLD OF HIS SISTER, LIFTS HER AWAY AND HOLDS HER HIMSELF. HE THEN BACKS OFF SLIGHTLY, AS IF TO SEPARATE HIMSELF AND HIS SISTER FROM THE TWO ADULTS.

ROB: I mean, you - you come here - just like that. This place - well, you can hear cars or people approaching from miles away. But you two - you arrived. Just like that.

A MOMENT.

SAPPHIRE: Yes.

ROB: So I - well, I want to know - want to know at least something before we (RE THE ATTIC BEDROOM) go in there to do whatever we're going to do./

155. Cam.3E
a/b

156. on 1 next.

(5)

/POSS. MOVE FLAT E/ (6)

ON CAM.3

A MOMENT ON STEEL AND SAPPHIRE.

SAPPHIRE: (TO ROB) There is a corridor ... (STEEL TURNS TO SAPPHIRE & WE DO NOT SEE THEM SPEAK THE NEXT 2 LINES)

STEEL: (V/O) It can't be explained to him.

Let SAPPHIRE leave fr.

SAPPHIRE: (V/O) It can, in a way. But not by you perhaps. SAPPHIRE GOES TO CHDN

/ (Poss.)TAPE STOP/ /TO MOVE FLAT E, rearrange shots to fit./

/SECTION 44 A/

SAPPHIRE: (TO ROB) So there is a corridor. /

156. CAM.1E
3s SAPPHIRE/ROB/HELEN

ROB: A corridor?

SAPPHIRE: And the corridor is Time.

ROB'S FACE.

SAPPHIRE: It surrounds all things. It passes through all things. /

157. CAM.3E
T. ROB - HELEN. Go in on ROB BCU.

ROB LOOKS AROUND HIM.

SAPPHIRE: Oh, you can't see it. Only sometimes. Perhaps a glimpse. And then it's dangerous.

ROB'S FACE.

SAPPHIRE MOVES TO HIM, TAKES THE CHILD BACK INTO HER ARMS.

ROB: This - this corridor - can you enter it? /

158. CAM.2E
SAPPHIRE

159. On 1 next.

(6)

7

ON CAM.2

SAPPHIRE: No. Not in the way you imagine. You cannot enter into Time. (SLOWLY) But, once in a while, Time can try to enter into the Present. Break in. Burst through. Take things. Take people.

ROB'S FACE.

OOV, THE SOUND OF THE HIGH WIND, CREATING A FEELING OF LONELINESS AND DESOLATION.

159. CAM.1E
Low, wide STEEL @ door.
Tgn. to his profile.

ROB LOOKS TOWARDS THE ATTIC BEDROOM. /

THE WARM LIGHT FROM THE SMALL LAMP.

SAPPHIRE: (TO ROB) But the corridor is strong, you see. It has to be.

ROB'S FACE.

SAPPHIRE: But sometimes, in some places, it becomes weakened. Like fabric. Worn fabric. And when there is pressure upon the fabric ...

ROB: Time comes in?

SAPPHIRE: (A NOD) Reaches in.

160. CAM.3E
SAPPHIRE - ROB/HELEN.

Takes what it wants. /

A MOMENT ON ROB'S FACE.

SAPPHIRE: And we think that Time has broken through in that room.

7

(8)

ON CAM.3

SHE INDICATES THE ATTIC BEDROOM.

ROB LOOKS TOWARDS THE ROOM.

Let SAPPHIRE rise o.o. frame.
Let HELEN & ROB leave frame L.

SAPPHIRE: Broken through the fabric - and taken your parents.

ROB'S FACE.

Then widen to see door shut. Centre on CLOCK - 7.10.

STEEL: Come on.

AND HE MOVES TO THE ATTIC BEDROOM AND PUSHES OPEN WIDE THE DOOR.

/TAPE STOP/

(9)

/ Edit from Sc.34 - KITCHEN /

/SECTION 46 /

****
* CLOCK going - 7.50. *
****

CAM: 1E

Scene 35. INT. TOP LANDING. NIGHT.

165. CAM.1E (HIGH)
Wide HELEN coming up stairs.

HELEN, CRADLING THE TEDDY BEAR IS WALKING UP THE TOP STAIRS TOWARDS US. HELEN IS CARRYING REBECCA.

/TAPE STOP/

166. on / next.

NO SCENE 36.

/ Edit to Sc.37 - ATTIC /

9

/ Edit from Sc. 42 Attic Bdrm. /

/SECTION 47/

CLOCK stopped @ 7.50.

(10)

CAM:1E

Scene 43. INT. TOP LANDING. NIGHT.

/S.FX: Rumbling/

166. CAM.1E
WS Landing.
Hold STEEL/SAPPHIRE & ROB to door.

STEEL, SAPPHIRE AND ROB ARE RUNNING UP THE TOP STAIRCASE TOWARDS US. THEY REACH THE DOOR BUT CANNOT OPEN IT.

-----TAPE RUN-----
(to Sc.45)

167 on 1 next.

/ Edit to Sc. 44 Attic Bdrm. /

(10)

(11)

/ Edit from Sc. 44 Attic Bdrm. /

/SECTION 48 /

****
* CLOCK stopped-7.50. *
****

CAM: 1E

Scene 45. INT. TOP LANDING. NIGHT.

167. CAM.1E
WS SAPPHIRE & ROB.

STEEL, SAPPHIRE AND ROB HURRYING ACROSS THE LANDING.

Go in on ROB.

ROB: (CRYING OUT) Helen!

STEEL SHOVES OPEN THE ATTIC BEDROOM DOOR.

/TAPE STOP/

/ Edit to Sc. 46 Attic Bdrm. /

(12)

/ Edit from Sc. 49 Attic Bdrm. /

/SECTION 76/

****
* CLOCK stopped 7.50. *
****

?/M/U: Tear on Rob's eye/

Scene 50 INT. TOP LANDING. NIGHT.

CAMS. as directed.

SAPPHIRE AND HELEN ON THE LANDING.

STEEL PULLING ROB FROM THE ROOM.

THE GLOW AND THE SOUND FROM THE ROOM.

STEEL SLAMS THE DOOR SHUT.

THE SOUND STOPS ABRUPTLY.

WE LOOK AT THE DOOR. THE GLOW FROM INSIDE FLICKERING AROUND THE CRACKS OF THE DOOR, THEN THE GLOW FADES, LIKE SOMETHING THAT HAS SUDDENLY BEEN EXTINGUISHED.

A QUIETNESS. JUST THE SOUND OF HELEN CRYING. SAPPHIRE IS ROCKING HER, COMFORTING HER. BUT SAPPHIRE IS WATCHING STEEL.

STEEL IS LOOKING AT THE DOOR. HE EVENTUALLY TURNS.

STEEL: The child had memorised the rhyme.

SAPPHIRE: (A NOD, GLANCING DOWN AT HELEN) Yes.

STEEL: (TO ROB) How many more has she memorised?

ROB: I don't know.

A MOMENT.

CAMS. as directed.

STEEL: (TO SAPPHIRE)
Keep her with you at all times.

SAPPHIRE NODS. HELEN IS STILL CRYING.

STEEL: (TO ROB) Has she
other dolls?

ROB: Yes.

STEEL: Downstairs?

ROB: Next floor down, yes.

STEEL: Then find her one
from there.

HE MOVES TO THE STAIRS.

ROB: The way - the way
that doll disappeared.

STEEL CHECKS AT THE TOP OF THE STAIRS.

ROB: Is that - is that
the way my mother and father disappeared?

STEEL: Yes.

ROB'S FACE.

STEEL: And you almost
went the same way.

ROB LOOKS TOWARDS THE DOOR, THEN BACK.

STEEL: So, from now on,
and until I say differently, this floor
is out of bounds.

CAMS. as directed.

AND HE BEGINS TO DESCEND THE STAIRS.

ROB: (MOVING TO THE STAIRS) But my mother's still in that room.

STEEL: (DESCENDING THE STAIRS) Not any more.

CAMS. as directed.

STEEL DESCENDING THE TOP STAIRS.

ROB, SAPPHIRE AND HELEN AT THE TOP OF THE STAIRS.

ROB: (CALLING AFTER STEEL) But I heard her.

STEEL CONTINUES TO WALK DOWN THE STAIRS.

ROB: (CALLING AFTER STEEL) I heard her voice.

STEEL IGNORES HIM, HE MOVES ACROSS THE LANDING AND OUT OF FRAME.

(16)

CAMS. as directed.

SAPPHIRE, ROB AND HELEN.

ROB: (TO SAPPHIRE) I did. I heard her.

SAPPHIRE: (A SHAKE OF THE HEAD) No.

ROB: (INSISTING) I did. (POINTING AT THE ROOM) In there.

SAPPHIRE: It wasn't her.

ROB: Of course it was ...

SAPPHIRE: Tell me what you saw?

ROB: In the room?

SAPPHIRE: Yes.

ROB GLANCES TOWARDS THE DOOR OF THE ROOM AND BACK.

ROB: I saw a lot of things - different things ...

SAPPHIRE: People?

ROB: Yes, people - and things - but all very - well, all very quickly.

AND HE REMEMBERS, REALISES, STOPS.

ROB: Well, I didn't really see her. (BEAT) Just a shadow of her. Her voice. (BEAT) That's all.

A MOMENT.

CAMS. as directed.

ROB: (QUIETLY) That wasn't her?

SAPPHIRE SHAKES HER HEAD.

HELEN: Mama's coming home?

ROB LOOKS AT HER, THEN REACHES OUT A HAND AND TOUCHES HER HEAD.

ROB: Not yet.

HELEN: Soon?

ROB LOOKS AT SAPPHIRE.

SAPPHIRE NODS.

ROB: (TO HELEN) Yes. Soon.

SAPPHIRE, HOLDING HELEN, BEGINS TO DESCEND THE STAIRS.

CAMS. as directed.

SAPPHIRE AND HELEN DESCENDING THE STAIRS.

ROB REMAINS AT THE TOP OF THE STAIRS.

ROB: (SUDDENLY, LIKE SOMETHING HE NEEDED TO SAY) But I don't trust you.

SAPPHIRE CHECKS ON THE STAIRS. SHE TURNS TO LOOK BACK UP AT ROB.

ROB: I mean I can't trust you - either of you.

SAPPHIRE LOOKING BACK UP AT HIM, AS COOL AS EVER.

ROB: I don't know who you are, where you come from. How can I trust you?

A MOMENT.

SAPPHIRE: You have to.

ROB'S FACE.

SAPPHIRE: First a wall. Now a room. You have to trust us.

ROB LOOKS TOWARDS THE DOOR OF THE ROOM.

CAMS. as directed

THE DOOR OF THE ROOM.

ROB TURNS HIS HEAD BACK TO LOOK DOWN THE STAIRS.

SAPPHIRE AND HELEN WAITING HALFWAY DOWN THE STAIRS. SAPPHIRE GIVES THE WARM SMILE THAT HE COULD NEVER BE QUITE SURE OF, BUT HAS TO BE PERSUADED BY. THE SMILE THAT IS LIKE A BIT OF A TEASE, A BIT OF A JOKE, AN OFFER OF COMFORT.

SAPPHIRE: (HOLDING OUT HER HAND TO HIM) Come on.

A MOMENT, THEN ROB HAS ONE MORE GLANCE AT THE DOOR OF THE ROOM BEFORE DESCENDING THE STAIRS.

HE REACHES THE OTHERS AND WE WAIT AND WATCH THE THREE OF THEM DESCEND THE STAIRS AND MOVE OUT OF FRAME.

WE STAY LOOKING AT THE CLOSED DOOR OF THE ROOM.

OOV, THE FOOTSTEPS OF SAPPHIRE, ROB AND HELEN CROSSING THE LANDING AND BEGINNING TO DESCEND THE NEXT FLIGHT OF STAIRS.

WE STAY LOOKING AT THE DOOR.

THE LIGHTS ARE SWITCHED OUT ON THE TOP LANDING.

/TAPE STOP/

NO SCENES 51,52,53,54.

/W/D CHANGE: Rob pyjamas/
/ for Sc.57. /

/ Edit to Sc. 55 Bdrm (Sec.) /

/ Edit from Sc. 56 2nd Landing /

/SECTION 50/ /CLOCK working 9.15/ (20)

CAM: 1E

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******************
* ROB in PYJAMAS *
******************
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Scene 57 INT. TOP LANDING. DAY.

169. CAM.1E
Looking down stairs.
Hold ROB in.

THE SOUND OF HAMMERING IS LOUDER IN VOLUME.

WE SEE ROB CLIMBING THE STAIRS, VERY SLOWLY AND CAREFULLY. HE PEERS THROUGH THE BANNISTERS.

------------------------------TAPE RUN------------------------------
(to Sc.59)

/ Edit to Sc. 58 Door of Attic Bdrm/

/ Edit from Sc. 58 Door of Attic Bdrm/

/CLOCK working 9.15/ (21)

/SECTION 51/

/ROB in PYJAMAS/

CAM: 1E

Scene 59 INT. TOP FLIGHT OF STAIRS. DAY.

170. CAM.1E
(cont. of shot169 in Sc.57)

T. ROB on stairs.

See him go down & stops to look out of window.

ROB WATCHING. HE THEN LOWERS HIS HEAD SLOWLY AND BEGINS TO DESCEND THE STAIRS.

/TAPE STOP/

(or TAPE RUN if next shot easy)

/W/D CHANGE: Rob/
/ Day Clothes Sc.99/

172 on 1 next.

/ Edit to Sc. 60 2nd Landing /

/ Edit from Sc. 57 Top Landing /

/CLOCK working 9.15/

(22)

/SECTION 70/

CAM: 2E

Scene 58 INT. DOOR OF ATTIC BEDROOM. DAY.

258. CAM. 2E
ROB's POV thru. bannisters.

STEEL hammering.

STEEL HAS A HAMMER AND SOME SIX-INCH NAILS. HE IS HAMMERING THE NAILS INTO THE DOOR-FRAME, ANGLING THEM SO THAT THE DOOR IS NAILED UP TO THE FRAME.

/TAPE STOP/

/ Edit to Sc. 59 Top Stairs /

(22)

/EDIT from Sc.63-KITCHEN/

Cd.we lose extreme L. FLAT for 1's shot ifnec.

(23)

/SECTION 53/

CAMS: 1E,3E,2E

*** CLOCK working 9.15. ***

Scene 64. INT. TOP LANDING. DAY.

172. CAM.1E
T. window. Pan L. to profile SAPPHIRE.

STEEL AND SAPPHIRE ARE THERE. STEEL HAS FINISHED HIS JOB ON THE DOOR. HE IS SETTING ASIDE THE HAMMER AND NAILS, ETC.

STEEL: (oov) I didn't even speak to him.

SAPPHIRE: I didn't think you had.

STEEL LOOKS AT HER.

OOV, THE SOUND OF THE CAR APPROACHING AT A DISTANCE. THE SOUND VARIES IN PITCH SO THAT WE CAN IMAGINE A LONG WINDING ROAD APPROACHING THE HOUSE.

STEEL AND SAPPHIRE BOTH MOVE TO THE WINDOW.

173. CAM.2E
STEEL - Clip O/S SAPPHIRE.

STEEL: It's not like the ship. (INDICATING THE ROOM) This time it can think. It can reason things out.

SAPPHIRE: What kind of things?

STEEL: Methods.

SAPPHIRE LOOKS AT HIM. SHE THEN TURNS TO LOOK AT THE DOOR OF THE ROOM.

174. CAM.3E
MS SAPPHIRE. Take her to 2s SAPPHIRE/STEEL with door betw. them.
174 on 2 next.

STEEL: Go and listen./

(23)

ON CAM.3

(24)

A MOMENT, THEN SAPPHIRE MOVES SLOWLY TOWARDS THE DOOR OF THE ROOM.
OOV, THE SOUND OF THE APPROACHING CAR, STILL AT SOME DISTANCE.

STEEL GLANCES OUT OF THE WINDOW AND BACK
/S/FX: Voice/

SAPPHIRE IS AT THE DOOR OF THE ROOM.

174a. CAM.2E
CU SAPPHIRE

SHE PUTS HER EAR TO THE DOOR AND WE GO IN CLOSE ON HER.

THROUGH THE DOOR, OOV, WE CAN HEAR WHAT SEEMS LIKE A FLAT, MONOTONOUS WHISPER. THE VOICE DOESN'T CHANGE IN PITCH, SO THAT WHAT IS SAID SOUNDS ALMOST MECHANICAL.

THE VOICE IS WHISPERING, 'RING-A-RING O' ROSES, RING-A-RING O'ROSES, RING-A-RING O' ROSES' AND ON AND ON AS SAPPHIRE LISTENS.

STEEL: Like a record that's stuck, isn't it?

174b. CAM.1E
Profile SAPPHIRE/STEEL
T. as poss.

SAPPHIRE: Yes./

STEEL: (BEAT) That's time marking time.

STEEL LOOKING OUT.

STEEL: So the boy would have seen the car.

SAPPHIRE: Yes.

(24)

174c on 2 next.

25

ON CAM.1

STEEL'S FACE. AN EDGE. HE MOVES TO THE STAIRS.

SAPPHIRE: I'm sorry, he just doesn't trust you.

STEEL CHECKS ON THE STAIRS.

STEEL: Does he trust you?

SAPPHIRE: A little.

STEEL: Only you're supposed to be the diplomat, aren't you?/

174c. CAM.2E
MCU SAPPHIRE

SAPPHIRE: Amongst other things

STEEL: The one who's supposed to sweet-talk kids like that. Re-assure them ...

174d. CAM.1E
a/b

SAPPHIRE: I manage .../

STEEL: So that we can get on with this job, win this battle.

SAPPHIRE: It's almost here.

AND HE STARES AT SAPPHIRE.
OOV, THE SOUND OF THE CAR INCREASING IN VOLUME.

STEEL: (V/O) The last thing we need right now is someone who doesn't know coming here, and being helped, in turn, by someone who doesn't understand.

/S.FX: Car approaching

OOV, THE SOUND OF THE APPROACHING CAR LOUDER IN VOLUME NOW. SAPPHIRE TURNS. HER FACE SERIOUS.

25

(26)

ON CAM.1

SAPPHIRE: Will you handle that policeman?

STEEL: No. You do it.

AND HE BEGINS TO DESCEND THE STAIRS. SAPPHIRE FOLLOWS HIM.

174e. SUPER C/S(over Cam.4) /END OF PART ONE.
CAPT: End Pt.1

174f. CAM.4 (supered over C/S)/
CAPT: Stars

/TAPE STOP/

---

139 on 1 next.

(26)

/EDIT from Sc.90b-HALL/

(27)

/SECTION 35/

CAM: 1E

Scene 90c. INT. UPPER LANDING.NIGHT.

139.	CAM.1E HIGH looking downstairs @ darkened window. Pan to see landing & clock @ 7.10. Then find shot of door.	DARK. MURMER OF VOICES FROM ROOM THE WINDOW IS NOW DARK.(?BACK) CLOCK IS AT 7.10. SLIGHT SHIMMER FROM DOOR.

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****************
*              *
*CLOCKS working *
*   7.10.      *
****************
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/TAPE STOP/

175 on 1 next.

/EDIT to Sc.91-OFFICE/

/SECTION 54/

/CLOCK stopped 9.20. /

CAM: 1 (1E)

Scene 95 INT. TOP LANDING. NIGHT.

175. CAM.1E
WS Landing.
Centre on door.

IN DARKNESS. BUT WE SEE THE FLICKER OF GROWING LIGHT AROUND THE FRAME OF THE DOOR. A LIGHT SHINING FROM INSIDE.

OOV, THE SOUND OF ROB CLIMBING THE STAIRS BELOW.

THE LIGHT FROM BEHIND THE DOOR IS SUDDENLY EXTINGUISHED.

THE DARKNESS.

/TAPE STOP/

176 on 1 next.

/ Edit to Sc. 96 2nd Stairs /

CAMS: 1E, 2(2E1), 3(2E1)

Scene 99 INT. TOP LANDING. NIGHT.

176. CAM.1E
HIGH looking down stairs.

ROB in DAY CLOTHES

STILL IN DARKNESS.

ROB into MCU @ top of steps.

ROB REACHES THE LANDING. HE CHECKS THERE.

A QUIETNESS. A LONG MOMENT.

ROB: Mum?

ROB'S MOTHER'S VOICE COMES FROM THE DIRECTION OF THE SEALED ROOM. THE VOICE SOUNDS IRRITATED, PUZZLED, SLIGHTLY PUT OUT. IN FACT, UNDER THESE CIRCUMSTANCES, VERY NORMAL.

MOTHER'S VOICE: (OOV) Just what on earth is going on, Rob?

ROB SEEMS TO SIGH, SEEMS TO SMILE WITH RELIEF.

ROB: Oh, Mum!

MOTHER'S VOICE: (OOV) Will you

177. CAM.2 (2E1)
Door - Clip O/S ROB

open this door at/once, please?

ROB MOVES QUICKLY TO THE DOOR.

ROB: Of course. Oh, I forgot - it's nailed up.

MOTHER'S VOICE: (OOV) Nailed up? What do you mean, nailed up? What have you

178. CAM.1E
Door & Rob.
Hold ROB's moves.

been doing? /

ROB: Mum, look, let me explain ...

179 on 2 next.

ON CAM.1

MOTHER'S VOICE: (OOV) You can explain when I'm out of this room. So just open it will you? Right now.

ROB: I will Mum, . Helen's going to be so pleased ...

MOTHER'S VOICE: (OOV) Will you open this door?

ROB: I will. Just wait. (TURNING FROM THE DOOR) I'll fetch Steel and Sapphire.

MOTHER'S VOICE: (OOV) There's no need to fetch them.

ROB CHECKS, REALISES, STIFFENS. HE TURNS TO THE DOOR AGAIN, SLOWLY.

ROB: (WARY) How d'you know them, Mum?

A MOMENT, AS IF, BEYOND THE DOOR, THE PROBLEM IS BEING WORKED OUT. /

179. CAM.2 (2E1)
a/b

MOTHER'S VOICE: (OOV) Well, whoever they are - I don't know - friends of yours, I suppose. I don't know them. Now please open this door. /

265. CAM.1E
MCU ROB.

Hold him the rest of the way to kneeling shot at door.

ROB: But I can't open the door without help.

MOTHER'S VOICE: (OOV) Of course you can. It's very simple.

EDIT IN Shot of door from earlier scene.

266 on 3 next.

ON CAM.1

(31)

ROB'S FACE.

266. CAM.3 (2E1)
DOOR.

MOTHER'S VOICE: (OOV) Just kneel down by the door, just outside the door. /

266a. CAM.1E (on main tape)/
Let him leave fr.

ROB'S FACE. AUTOMATICALLY, ALMOST UNCONSCIOUSLY, HE MOVES CLOSER TO THE DOOR.

MOTHER'S VOICE: (OOV) Come along, kneel down, close to the door.

267. CAM.3(2E1) (WIDE)
Door - Clip O/S ROB low.

A MOMENT./ THEN ROB MOVES VERY SLOWLY TO THE DOOR.

See him go & kneel

MOTHER'S VOICE: (OOV) It's easy enough to open the door. Easy enough to let us out.

ROB: (EASING THE QUESTION OUT) How?

MOTHER'S VOICE: (OOV) You just put your face close to the door.

ROB'S FACE.

MOTHER'S VOICE: (OOV) Come on, Rob. You can do it.

AGAIN, ALMOST UNCONSCIOUSLY, ROB PUTS HIS FACE CLOSE TO THE DOOR.

MOTHER'S VOICE: (OOV) That's right. That's fine. (BEAT) Now then, all you have to do is say a rhyme. HE LOOKS UP.

TAPE STOP (for tears to go on & Rob to see clearly enough)

/SECTION55A/

ROB'S FACE AS HE LOOKS UP.

268. CAM.1E
MCU ROB looking up into Cam.

(32)

ON CAM.1

MOTHER'S VOICE: (OOV) A nursery-rhyme. An old one. Any one, providing it's old.

ROB'S FACE.

MOTHER'S VOICE: (OOV) Can you remember one?

Go into MCU ROB.

ROB NODS HIS HEAD SLOWLY.

MOTHER'S VOICE: (OOV) Then just say it, Rob. Just say it.

ROB'S FACE.

MOTHER'S VOICE: (OOV) (STRONGER. A COMMAND) Say it!

ROB'S FACE. HE OPENS HIS MOUTH TO SPEAK.

END OF EPISODE TWO

****
** EDIT IN OPENING TITLES **
** (35mm. T/C) **
****

269 on 1 next.

/CLOCK stopped 9.20. / (33)

CAMS: 1E, 3(2E1), 2E.

Scene IOO.INT. TOP LANDING. NIGHT.

269. CAM.1E
MCU ROB

ROB KNEELING BY THE DOOR. HE STILL SPEAKS IN AN AUTOMATIC, ALMOST UNCONSCIOUS WAY, BUT THERE IS STILL A BIT OF THE OLD SPIRIT LEFT IN HIM.

MOTHER'S VOICE: Say it!

ROB: I - I can't.

MOTHER'S VOICE: (OOV) Say it!

ROB: I'm too old to say nursery rhymes.

270. CAM.3(2E1)
High as poss. WIDE DOOR - ROB.

A MOMENT. / AS IF YET ANOTHER PROBLEM, ANOTHER APPROACH, IS BEING WORKED OUT, BEHIND THE DOOR.

MOTHER'S VOICE: (OOV. COAXING) Then we'll call it history. You're old enough for history, aren't you, Rob?

ROB: (STILL CLOSE TO THE DOOR) Yes.

MOTHER'S VOICE: (OOV) And a lot of nursery rhymes are a part of history, I've always taught you that, haven't I, Rob?

ROB: No ...

MOTHER'S VOICE: So say the one that's in your head ...

ROB: Which one ...?

271 on 1 next.

ON CAM.3

MOTHER'S VOICE: (OOV) The one that's in there now. Don't lose it,

271. CAM.1E
BCU ROB

Rob./

ROB'S FACE.

MOTHER'S VOICE: (OOV) Think of the soldiers ...

ROB: Soldiers ...?

MOTHER'S VOICE: (OOV) Climbing stairs, swords in their hands ...

ROB OPENS HIS MOUTH.

MOTHER'S VOICE: (OOV) Searching for people.

ROB: (SLOWLY, AS IF FORCED FROM HIM) Goosey, goosey

272. CAM.3 (2E1)
a/b angled to see LIGHT FX. bottom of door.

gander ./.

THE FIRST, FAINT GLOW OF LIGHT FROM BEHIND THE DOOR. /LIGHTING Q: Light pulsating under door./

MOTHER'S VOICE: (OOV) That's the one ...

ROB: Where shall I ...

MOTHER'S VOICE: (OOV) Whither shall I ...

ROB: Whither shall I wander ...

273 on 2 next.

ON CAM.3

MOTHER'S VOICE: (OOV, STILL COAXING) That's it ...

THE FIRST, FAINT RUMBLING SOUND.

/S.FX: Rumbling./

ROB: Upstairs and downstairs ...

/S.FX: Footsteps from DUPLICATE Landing/

OOV, THE SUDDEN SOUND OF HEAVY FOOTSTEPS ON THE STAIRS.

273. CAM.2E MCU ROB — ROB TURNS/HIS HEAD QUICKLY TO LOOK.

/TAPE STOP/

****
Record Ep.3 CLOCK
**   if poss.   **
****

VTR.CLOCK - Part 1

VTR.No.5195/78/PAL

/ Edit to Sc. 101 Top Stairs /

****
* CLOCK stopped 9.20. *
****

36

/SECTION 77/

CAMS: 3E, 1E,4X /CHROMAKEY/

Scene 108. INT. TOP LANDING. NIGHT.

283.	CAM.3E ROB's feet coming round newell post. See him go downstairs.	ROB GOING DOWNSTAIRS. THE TROOPERS HAVE GONE. THE DOOR IS AS BEFORE, NAILED UP. LIGHTING: LIGHT still pulsating beneath door.
	When he has gone, pan back to WS boarded up door. Centre on light @ bottom of door & tgn. slightly.	THE SOUND HAS ALSO GONE. AND THE LIGHT, AROUND THE EDGES OF THE DOOR, FADES A LITTLE.
		THE SOUND OF ROB DESCENDING THE SECOND FLIGHT OF STAIRS, OOV.
		ROB: (OOV) Steel!
284.	/CHROMAKEY/ CAM.1E Close looking down - light coming thru. bottom of door.	WE FAVOUR THE NAILED-UP DOOR./ A SECTION OF THE LIGHT SEEMS TO SEPARATE ITSELF. THIS SECTION MOVES OUT FROM UNDER THE DOOR. THE SECTION OF LIGHT IS NOT
285.	/CHROMAKEY/ CAM.4X Spot of light on blue floor appearing from behind mask. Your angle to the floor to match Cam.1's angle.	VERY BRIGHT. IT HAS THE INTENSITY OF, SAY, A SMALL MIRROR REFLECTION. IT IS IRREGULAR IN PATTERN, AND IS ABOUT EIGHT INCHES IN DIAMETER. THE PATCH OF LIGHT MOVES ACROSS THE LANDING FLOOR. AS IT DOES SO, THE LIGHT BEHIND THE DOOR IS EXTINGUISHED. LIGHTING Q: Fade light below door & immed. pan SPOT from behind mask on to blue floor. Spot of light go only to centre of Cam.1's shot.

/TAPE STOP/

/SECTION 77A /

286.	/CHROMAKEY/ CAM.1(2E1) Dot of light just outside door wide looking down on floor. Door back L. Top of stairs down R. Dot of light across fr.	THE SMALL PATCH OF LIGHT MOVES TO THE TOP OF THE STAIRS. AS IT MOVES, WE HEAR, VERY FAINTLY, THE RUMBLING, FABRIC SOUND, AS IF THE PATCH OF LIGHT HAS IT'S OWN QUIET, ACCOMPANYING VERSION OF THE SOUND.
287.	/CHROMAKEY/ CAM.4X Looking down at blue floor. Dot of light top L. to match 1's shot static fr. It X's to down R. & behind mask to match top stair.	LIGHTING: A dot of light across fr. & behind. Mask as though it has gone over step.

/TAPE STOP/

/SECTION 77B /   CAMS: 2E,4X   /FLAT E OUT/

288. CAM.2E /CHROMAKEY/
Looking down slightly on stairs & tightish top step @ L.

289. CAM.4X /CHROMAKEY/
Blue stairs - Match your shot exactly to CAM.2.

THE PATCH OF LIGHT BEGINS TO DESCEND THE STAIRS. IT APPEARS TO SLIDE DOWN AND ACROSS EACH STEP, LIKE MERCURY MIGHT.

LIGHTING: Pan spot of light down the blue stairs slowly.

/TAPE STOP/

/SECTION 77C/   CAMS: 2(2E2), 4X

****
* FLAT E moved to CAM.L. by about 1ft. *
****

290. CAM.2 (2E2) /CHROMAKEY/ /
Wide looking down @ floor to see bottom stair L. of fr.

/BLUE MATCHING/
/ STAIRS IN. /

291. CAM.4X /CHROMAKEY/ /
Looking down on blue steps. Same angle as CAM.2. See light appear & go out bottom of fr.

/TAPE STOP/

/ Edit to Sc. 109 Hallway /

/ Edit from Sc. 114 2nd Landing /

/SECTION 78/

****
* CLOCK stopped 9.20. *
*   *
****

CAM: 3E

Scene II5. INT. TOP FLIGHT OF STAIRS. NIGHT.

308. CAM.3E
MS STEEL & SAPPHIRE thru. fr. as they climb stairs.

STEEL, SAPPHIRE AND ROB CLIMBING THE STAIRS.

ROB's VOICE: (oov) You see.

/TAPE STOP/

/ Edit to Sc. 116 2nd Landing /

****
*CLOCK STOPPED *
* @ 9.20. *
****

/SECTION 79/ /FLAT E OUT/

CAMS: 2E, 1(3E),3(2E1)

Scene II7. INT. TOP LANDING. NIGHT.

310. CAM.2E
O/S ROB - Door. Don't see SAPPHIRE & STEEL.

As he turns, go in Profile MCU.

ROB IS LOOKING AT THE NAILED UP DOOR. HE TURNS SLOWLY TO SAPPHIRE & STEEL WHO ARE WATCHING HIM.

311. CAM.1(3E)
O/S ROB - STEEL/SAPPHIRE

Hold STEEL to Fgd. L.

ROB: It's back as it was./

SAPPHIRE TRIES THE DOOR.

STEEL: And so is the clock.

SAPPHIRE LOOKS AT HIM, THEN AT THE CLOCK.

WE FAVOUR THE CLOCK. IT IS TICKING AND IT IS AT THE CORRECT TIME AGAIN.

SAPPHIRE: So those ten minutes were lost down there on that landing.

ROB'S FACE. HE TURNS TO LOOK.

312 on 3 next.

ON CAM.1

STEEL IS MOVING BACK TO THE STAIRS.
HE HOLDS THE CLOCK OUT, FACE UP,
AS HE DOES SO.

/S.FX: Footsteps/

OOV, THE SOUND OF HEAVY, NOISY
FOOTSTEPS.

312.	CAM.3(2E1) MCU ROB. Pan him to SAPPHIRE.Don't widen fr.	STEEL FREEZES./ (Cont.into Sc.119) STEEL: Stay as you are! ROB'S FACE AND SAPPHIRE'S FACE. /
313.	CAM.2E Low t.¾ profile STEEL - BCU L. of fr.	STEEL LOOKING DOWN THE STAIRS. STEEL: Just as you are. (Sc.119)

/ Edit to Sc. 118 Top Stairs RD /

ON CAM.2

****
* CLOCK stopped 9.20.*
****

CAMS: 2E, 3(2E1),1(3E)

Scene 123. INT. TOP LANDING. NIGHT.

a/b CU STEEL. Let him leave fr.

THE SAME ANGLE. STEEL STANDS MOTIONLESS. THEN GOES/TO DOOR.

319. CAM.3(2E1)
LOW STEEL's legs.
Door-SAPPHIRE & STEEL.
As STEEL moves, make the 3s

THE ORIGINAL DOOR. NO TROOPERS. NOT EVEN THE SOUND OF THEM.

WE THEN FAVOUR STEEL, SAPPHIRE AND ROB.

A MOMENT.

STEEL: (TO ROB) That's what you saw before?

STEEL: Any variation?

STEEL: Did they seem different this time? /

320. CAM.2E
T. ROB.

STEEL LOOKS AT THE CLOCK, THEN AT SAPPHIRE.

STEEL: The clock's working perfectly./

321. CAM.1(3E)
MCU STEEL. Hold him Fgd. with ROB & SAPPHIRE back.

SAPPHIRE'S FACE.

322 on 2 next.

42

ON CAM.1

STEEL: It didn't stop. It didn't lose time. They didn't affect it. But something did.

HE LOOKS TOWARDS THE TOP STAIRCASE, THEN MOVES TO IT. HE BEGINS TO DESCEND THE STAIRS.

Hold action.

SAPPHIRE LOOKS AT THE ATTIC ROOM DOOR, THEN BACK TO ROB.

SAPPHIRE: When the voice called to you, which nursery-rhyme did you say?/

322. CAM.2E
a/b

ROB: Well ...

SAPPHIRE: Which one did you choose?

ROB: I didn't exactly choose it. I was more or less told to say it./

323. CAM.1(3E)
CU SAPPHIRE.Let her leave fr.

SAPPHIRE: Told to say it? /

324. CAM.3(2E1)
WIDE SAPPHIRE Xing fr. to SAPPHIRE - Door.

ROB: Yes. It was - well, it was kind of put into my head, so that I was thinking it.

It may look better to let 1 hold SAPPHIRE's move & then out to 3.

SAPPHIRE GLANCES AT THE DOOR, THEN BACK.

325 on 1 next.

ON CAM.3

SAPPHIRE: Which one? (QUICKLY) Don't say it aloud. Look at me.

ROB LOOKS AT HER.

SAPPHIRE: Look at me and remember exactly what you said. / Say it in your mind.

Edit in.(CHROMAKEY SHOTS)

325. CAM.1(3E)
ROB's eyes-pull slowly away.

ROB LOOKS AT SAPPHIRE.

326. MIX to CAM.2E/CHROMAKEY/
MCU SAPPHIRE(blue eyes)
Go into v.BCU EYES. Lose all other blue.

SAPPHIRE'S FACE.

A MOMENT OR TWO, THEN SAPPHIRE'S EYES SEEM TO RELAX. /

****
*VISION-Key 4 into eyes when *
*all other blue is o.o.pic. *
****

327. CAM.4X /CHROMAKEY/
Brightly lit surface.

Edit in. (CHROMAKEY SHOTS)

SAPPHIRE: And you only spoke those three lines aloud?

ROB: (AMAZED) Yes.

SAPPHIRE: And then the soldiers appeared?

ROB: Yes.

SAPPHIRE MOVES TO THE DOOR. SHE PUTS HER HEAD TO THE DOOR AND LISTENS. WE LISTEN WITH HER. /

328. CAM.1(3E)
MCU SAPPHIRE.

ON CAM.1

THROUGH THE DOOR, WE CAN HEAR THE FLAT, MONOTONOUS, MECHANICAL-LIKE WHISPER THAT DOES NOT VARY IN PITCH. THIS TIME IT IS SAYING, 'UPSTAIRS AND DOWNSTAIRS, UPSTAIRS AND DOWNSTAIRS, UPSTAIRS AND DOWNSTAIRS' REPEATEDLY.

SAPPHIRE MOVES HER FACE AWAY FROM THE DOOR.

/TAPE STOP/

/SECTION 79A/

CHROMAKEY SHOTS. (to be edited in after Shot 325)

326. MIX to CAM.2E /CHROMAKEY/ /
MCU SAPPHIRE (Blue eyes)
Go into v. BCU EYES. Lose
all other blue.

****
*VISION-Key 4 into eyes *
*when all other blue is *
*o.o. picture. *
****

327. CAM.4X /CHROMAKEY/ /
Brightly lit surface.

/TAPE STOP/

/ Edit to Sc. 124 2nd Landing /

/SECTION 80/

CLOCK stopped 9.20.

LIGHTING: Dim on Landing. Normal as TROOPERS normalise

CAMS: 2(2E1), 4X

Scene 171. INT. TOP LANDING. NIGHT.

399. CAM.2(2E1) /CHROMAKEY/
Wide Landing.

400. CAM.4X /CHROMAKEY/
On BLUE. 2 TROOPERS to fit into 2's shot. Hold their start to move.

THE 'NOW' LANDING. BUT THE TROOPERS ARE STILL THERE. THEY TURN AND WALK TOWARDS US, WALK TOWARDS THE STAIRS.

LIGHTING: Come up bright on TROOPERS & down again.

VISION: Burn TROOPERS out to monochrome & back to normal.

/TAPE STOP/

/ Edit to Sc. 172 Cott. Scul. /

/EDIT from Sc.3a-HALL/

/SECTION 81/

CAM: 3(3D1)

****
CLOCK @ 7.10.
****

46

Scene 3B. INT. 2ND LANDING. NIGHT.
(Duplicate)

247a. CAM.3(3D1)
Close on Clock C8
Widen - pan R. &
show stairs up.

THE CLOCK ON THE 2ND LANDING IS AT 7.10. SOUNDS OF 'LITTLE MISS MUFFETT.

/TAPE STOP/

/EDIT to Sc.3C-TOP LANDING/

(47)

/Edit from Sc. 7-1st Stairs /

****
* CLOCKS stopped *
* @ 7.10. *
****

/SECTION 82/ CAM: 2D

/S.FX: Ticks/

Scene 8. INT. FIRST LANDING. NIGHT.
(duplicate)

409. CAM.2D
Low shot of Clock C7

THE GRANDFATHER CLOCK STOPS.

Try to maintain the angle as it was from 2B.

/Ticks stop/

LOCKED OFF.

a) Pendulum going.

b) Pendulum stopped.

UNLOCK

Crab R. & centre on CLOCK @ C8.

****
* C8 is not working. *
****

/TAPE STOP/

/ Edit to Sc. 9 2nd Landing /

/ Edit from Sc. 8 1st Landing /

****
* CLOCK stopped *
* @ 7.10. *
****

/SECTION 83/

CAM: 3(3D1)

Scene 9. INT. SECOND LANDING. NIGHT. (Duplicate

/S.FX: Rumble/

410. CAM.3(3D1)
Close on CLOCK [C8].

ANOTHER CLOCK STOPPING AS WE SIGHT IT.

Widen & pan R. to stair well just on your R.

OOV, A LOW FAINT SOUND, LIKE A MURMUR, LIKE A RUMBLE, GROWING GRADUALLY IN VOLUME.

The pan quite steady as the sound will be working.

/TAPE STOP/

/ Edit to Sc. 10 Top Landing /

/ Edit from Sc. 11-1st Stairs /

CAM: 1 (1A2)Crane.

/SECTION 7/

Scene 12. INT. FIRST LANDING. NIGHT.
(duplicate)

47. CAM.1 (1A2) (On Crane)
WIDE ROB across landing.

ROB CROSSING THE LANDING. HE GLANCES AT THE STILL CLOCK, IN PASSING.

/TAPE STOP/

/SECTION 7A/

CAM: 1D (Duplicate)

Sc.12A. INT. 1ST LANDING. NIGHT.

412. CAM.1D
WS CLOCK [C7]. ROB enter L. & pan him to 2nd Landing.

ROB CROSSING TO 2ND LANDING.

/TAPE STOP/

/ Edit to Sc. 13 Top Landing /

/ Edit from Sc. 13 Top Landing /

/CLOCK STOPPED @ 7.10/

/SECTION 84/

CAM: 3(3D1)

Scene 14. INT. SECOND FLIGHT OF STAIRS. NIGHT.
(duplicate)

413. CAM.3 (3D1)
WIDE - See ROB to
stair well.

ROB, RUNNING, REACHES THE TOP OF THE
STAIRS.

/TAPE STOP/

NO SCENE 15.

/ Edit to Sc. 16 Top Landing /

/ Edit from Sc. 23 1st Stairs /

/SECTION 8/

FLAT D in.Doorway open.

CAM: 1(1A2)

Scene 24. INT. FIRST LANDING. NIGHT. (duplicate)

48. CAM.1 (1A2) On crane. Wide group across landing.

THE PROCESSION CROSSING THE LANDING. STEEL PICKS UP ANOTHER SMALL CLOCK, EN ROUTE.

/CLOCKS @ 7.10/

ROB: Well, there was this kind of sound.

/TAPE STOP/

CONTINUITY NOTES: Ex.Sc.23

a) STEEL both clocks.
b) ROB next.
c) SAPPH. carrying HELEN L.of fr. on R. HIP.

/ Edit to Sc. 25 2nd Stairs /

CAM: 3D

Scene 25. INT. SECOND FLIGHT OF STAIRS. NIGHT.
(duplicate)

414. CAM.3D
Wide stairs. See STEEL twds. you, group following. Let STEEL exit R. o.o.fr.

As SAPPHIRE X's fr., tgn. on ROB.

THE PROCESSION TURNING TO CLIMB THE STAIRS.

STEEL: (AS THEY CLIMB THE STAIRS) What kind of sound?

ROB: Well ...

STEEL: Describe it.

ROB: It was like a - well, it was like a kind of low murmur - a low rumbling sound.

SAPPHIRE GLANCES AT STEEL, BUT STEEL'S GAZE IS FIXED FIRMLY ON THE STAIRS ABOVE.

Let him leave fr.

ROB: Where are they?

/TAPE STOP/

/ Edit to Sc. 26 - ATTIC /

/ Edit from Sc. 40 Attic Bdrm. /

/SECTION 86/

* CLOCKS stopped @ 7.50. *

CAM: 3D

Scene 41. INT. SECOND STAIRCASE. NIGHT.
(duplicate)

415. CAM.3D
WIDE, lowish group thru. fr.
STEEL-SAPPHIRE & ROB.

STEEL, SAPPHIRE AND ROB ARE RUNNING UP THE STAIRS.

/TAPE STOP/

/W/D CHANGE: ROB in Pyjamas for Sc.56/

/ Edit to Sc. 42 Attic Bdrm. /

/ Edit from Sc. 55 Bdrm (Sec.) /

(54)

/SECTION 13/

/W/D: ROB in pyjamas/

CAM.: 1 (2B1)

****
CLOCK working 9.15.
****

Scene 56 INT. FIRST LANDING. DAY.

70. CAM. 1 (2B1) ON CRANE High.

/S.FX: Hammering/

Wide stairs & 1st Landing. See door open & as ROB comes out, tgn. to MS. Let him go.

ROB, DRESSED IN PYJAMAS, COMES OUT FROM A ROOM. HE MOVES TOWARDS THE STAIRCASE AND LOOKS UP.

OOV, THE STEADY, PACED, HAMMERING SOUND COMING FROM ABOVE.

ROB MOVES TOWARDS THE STAIRCASE AND BEGINS TO CLIMB THE STAIRS.

/TAPE STOP/

/SECTION 14/

/CLOCK working 9.15/

CAM: 3D

Scene 56a. INT. DUPLICATE 2ND LANDING. DAY.

71. CAM.3D

/S.FX: Hammering/

ROB across frame L. to R.

ROB ON 2ND LANDING GOING TWDS. ATTIC STAIRS. THE SOUND OF HAMMERING LOUDER.

/TAPE STOP/

/ Edit to Sc. 57 Top Landing /

(54)

/EDIT from Sc.59-TOP STAIRCASE/

/SECTION 52/

CAM: 2 (2E2)

Scene 59a. INT. 2ND LANDING. DAY.
(duplicate)

171. CAM.2 (2E2)
CU ROB thru. window.
Let him leave frame.

ROB IS LOOKING OUT OF THE WINDOW.

/TAPE STOP/

/EDIT to Sc.60-2nd LANDING/

72 on 4 next.

(56)

/ Edit from Sc. 59 Top Stairs /

/SECTION 15/

CAM: 4 (4D1)

****
*WINDOW FLAT from *
*Top Landing Set *
* if poss. *
****

Scene 60 INT. SECOND LANDING. DAY.
(duplicate)

72. CAM.4 (4D1)
ROB leaves window. Widish shot. Let him out L.

ROB CROSSES THE LANDING. HE WILL STILL BE WEARING PYJAMAS.

/CLOCK working 9.15/

HE PASSES THE WINDOW, THEN CHECKS AND HURRIES BACK TO IT. HE LOOKS OUT FROM THE WINDOW, PERHAPS SHADING HIS EYES, AS IF SEEING SOMETHING AT A DISTANCE.

ROB LOOKS UP TOWARDS THE STAIRS.

OOV, THE SOUND OF STEEL NAILING UP THE DOOR.

ROB HURRIES QUIETLY ACROSS THE LANDING AND BEGINS TO DESCEND THE FIRST FLIGHT OF STAIRS.

/TAPE STOP/

/SECTION 16/

CAM: 1(1A1) crane.

Scene 60a. INT. 1ST LANDING/STAIRCASE. DAY.
(duplicate)

73. CAM.1 (1A1) ON CRANE
Wide ROB from 2nd landing. Pan him as far as bottom of stairs. Let him go.

ROB COMES DOWN FROM 2ND LANDING & INTO HALL TWDS. KITCHEN.

74. CAM.3A
Profile SAPPHIRE.

/TAPE STOP/

W/D CHANGE - ROB into Day Clothes for Sc.97.

/ Edit to Sc. 61 Kit. Parl. /

(56)

(57)

/ Edit from Sc. 81 Ent. Door /

/SECTION 87 /

CAM: 2(1A)

Scene 82 INT. FIRST FLIGHT OF STAIRS. DAY.

416. CAM.2(1A)
CU SAPPHIRE - go in to BCU.

CLOSE ON SAPPHIRE'S FACE.

****
* EYES BLUE. *
****

- - - - - - - - - - - - - - - - - - -TAPE RUN- -

/Edit to Sc. 83 Ent. Door /

/ Edit from Sc. 83 Ent. Door /

(58)

/SECTION 87A/

CAM: 2(1A)

Scene 84 INT. FIRST FLIGHT OF STAIRS. DAY.

417. CAM.2(1A)
BCU SAPPHIRE

SAPPHIRE'S FACE.

****
* EYES BLUE.*
****

---------------------------TAPE RUN---------------------------

/ Edit to Sc. 85 Ent. Door /

(58)

/ Edit from Sc. 85 Ent. Door /

(59)

/SECTION 87B/

CAM: 2(1A)

Scene 86 INT. FIRST FLIGHT OF STAIRS. DAY.

418. CAM.2 (1A)
BCU SAPPHIRE.

SAPPHIRE'S FACE.

****
* EYES BLUE. *
****

/TAPE STOP/

/ Edit to Sc. 87 Ent. Door /

(59)

(60)

/SECTION 88/ /CLOCK stopped 9.20./

CAM: 3D /W/D: ROB in Day Clothes/

Scene 97 INT. SECOND LANDING. NIGHT.

419. CAM.3D (duplicate)
WIDE - ROB thru. fr.

ROB REACHES THE LANDING AND STOPS.
HE LOOKS UP THE TOP FLIGHT OF STAIRS.

MOTHER'S VOICE: (QUIETLY FROM ABOVE, OOV) Ro-ob!

ROB LISTENING.

ROB: Mum!

AND HE RUNS TOWARDS THE TOP STAIRS.

/TAPE STOP/

/ Edit to Sc. 98 Top Stairs /

****
*CLOCK stopped 9.20. *
****

(61)

/SECTION 89/

CAMS: 3D, 4X /CHROMAKEY/

Scene IIO. INT. SECOND LANDING. NIGHT.
(duplicate)

296. CAM.3D /CHROMAKEY/
HIGH, widish 2nd small staircase & door.

THE PATCH OF LIGHT IS MOVING ACROSS THE LANDING. THE FAINT SOUND ACCOMPANIES IT.

OOV, THE SOUND OF STEEL, SAPPHIRE AND ROB CLIMBING THE FIRST FLIGHT OF STAIRS.

LIGHTING: Vertical MASK for light to appear as though coming round cnr.& horiz.MASK to make it look as tho.goes under dr

297. CAM.4X /CHROMAKEY/
Match 3's angle on blue floor & see spot of light go across fr.

THE PATCH OF LIGHT CHECKS ITS MOVEMENT. A MOMENT, THEN IT MOVES TO THE FAR CORNER OF THE LANDING, WHERE EITHER CARPET OR A RUG IS TOPPED WITH A SMALL TABLE OR SOME OTHER SMALL ITEM OF FURNITURE. THE PATCH OF LIGHT SEEMS TO SLIDE BENEATH THE FLOOR COVERING. ITS GLOW IS EXTINGUISHED AND THE SOUND DIES.

****
* LIGHTING: Spot of light comes to top of stairs - shimmers. Then goes & hides under door. *
****

/TAPE STOP/

/ Edit to Sc. 111 1st Landing /

****
CLOCK stopped 9.20.
****

/SECTION 90/

CAM: 3D

(62)

Scene II2. INT. SECOND LANDING. NIGHT.
(duplicate)

302. CAM.3D
Same shot as 296.

Tgn. to bottom L. of
door & floor.

****
* LIGHTING: No *
* light from under *
* door. *
****

ROB: (OOV) And the door's not nailed up any more.

STEEL: (OOV) No?

------------------------------tape run------------------------------

****
*THIS SHOT TO BE CUT *
*IN UNDER DIALOGUE. *
****

/ Edit to Sc. 113 2nd Stairs /

(62)

/SECTION 90A/

****
CLOCK stopped 9.20.
****

CAM: 1D,3D

(63)

Scene 114. INT. SECOND LANDING. NIGHT.
(duplicate)

305. CAM.1D
Hold action as they come round cnr.

STEEL, SAPPHIRE AND ROB REACHING THE LANDING. THEY BEGIN TO CROSS IT.

SAPPHIRE CHECKS AS IF SHE HAS SENSED SOMETHING.

STEEL NOTICING. HE, TOO, CHECKS.

STEEL: What is it?

SAPPHIRE: Something. (LOOKING AROUND) I'm not sure. Just something.

STEEL LOOKS AT THE CLOCK.

SAPPHIRE: Still ticking?

STEEL: Yes. Only it's lost seven minutes.

SAPPHIRE'S FACE.

ROB: Since we came up the stairs?

STEEL: Yes.

HE HOLDS THE CLOCK OUT AND AROUND HIM, AS IF IT WERE SOME KIND OF GEIGER-COUNTER.

ROB: My dad's had that clock for years.

306 on 3 next.

(63)

ON CAM.1

(64)

STEEL: Has it always been reliable?

ROB: (SOMETHING HE'S NEVER THOUGHT OF) I don't really know.

A MOMENT, STEEL STILL 'TESTING'.

WE FAVOUR THE CORNER OF THE LANDING. NO LIGHT THERE, NO SOUND.

ROB: (POINTING TO THE TOP STAIRS) This is where the soldiers come from.

STEEL GIVES A KIND OF IMPARTIAL NOD AS HE STUDIES THE CLOCK.

STEEL: (TO ROB) Are you sure y saw nothing come out from the room?

306. CAM.3D
STEEL goes down to 1st Landing.

ROB: No. I told you./ Anyway, the door'll be open now, won't it? The different door. Well, if the soldiers kicked it open./

307. CAM.1D
a/b

(65)

ON CAM.1

STEEL AND SAPPHIRE SEEM UNIMPRESSED.

ROB: (IMPATIENT) Look, I'll show you.

AND HE MOVES TO THE TOP FLIGHT OF STAIRS.

Let STEEL & SAPPHIRE go out R.

SAPPHIRE: Wait.

Hold ROB with door Bgd.

ROB STOPS. STEEL GOES PAST HIM FOLLOWED BY SAPPHIRE.

ROB: You see!

/ Edit to Sc. 115 Top Stairs /

(65)

/Edit from Sc.115-Top Stairs/

****
* CLOCK stopped 9.20. *
****

ON CAM.1

S.FX: Sound of STEEL & SAPPHIRE's footsteps as they go upstairs & move on to Landing.

(66)

CAMS: 1D, 3D 4X

Scene 116. INT. 2ND LANDING. NIGHT.
(duplicate)

DOOR Bgd. ROB Fgd.
Let him leave fr.
As he goes, centre on bottom of door.

ROB IS LOOKING TWDS. THE TOP LANDING.

HEARING NOTHING, HE GOES.

THE SMALL, FAINT GLOW FROM THE CORNER OF THE LANDING.

****
*LIGHTING Q:Glow *
from bottom of door.
****

THE PATCH OF LIGHT THEN APPEARS. IT MOVES ACROSS THE LANDING TWDS. THE 2ND FLIGHT OF STAIRS. THE FAINT SOUND ACCOMPANIES IT.

THE PATCH OF LIGHT BEGINS TO MOVE DOWN THE 2ND FLIGHT OF STAIRS.

/TAPE STOP/

/SECTION 90B/

308. CAM.3D /CHROMAKEY/ /
Close on bottom of door. On Q, zoom out to incl. stairs.

****
* This is a fairly simple move. *
* If not, use ganged zooms. *
****

309. CAM.4X /CHROMAKEY/ /
Looking at floor, matching CAM.3's shot. On Q, z/o to match Cam.3.

Light stops @ top step.

LIGHTING: Glow under door fades on Q as spot appears from behind horiz. MASK as tho. coming from under door. Spot stops @ top stair.

/TAPE STOP/

---

(66)

* CLOCK working 9.44. *

/SECTION 91/

CAMS: 2D, 4X Chromakey

(67)

Scene 125. INT. FIRST LANDING. NIGHT.
(duplicate)

332. CAM.2D /CHROMAKEY/
Picture to corner betw. bottom step & door.

AT FIRST WE HEAR THE VERY FAINT SOUND.

333. CAM.4X /CHROMAKEY/
Spot of light across floor R. to L. You angle etc. to match Cam.2.

WE THEN SEE THE PATCH OF LIGHT. IT IS WAITING ON THE LANDING IN THE CORNER BETWEEN THE DOOR TO ROB'S ROOM AND THE STEPS TO 2ND LANDING.

THE LIGHT WAITS BY STANLEY MILLS' FORGOTTEN TABLE.

* LIGHTING: 'Light' waits by Designer's forgotten table. *

/TAPE STOP/

/SECTION 91A/

NOTE: This composite is edited in @ bottom P.42 just before Shot 337.

334. CAM.2D /CHROMAKEY/ /
Bottom of stairs & wall. Tighter than above.

335. CAM.4X /CHROMAKEY/ /
Light on floor. It goes up wall & o.o.fr.

BLUE FLAT for 'Light' to go up.

/TAPE STOP/

/ Edit to Sc. 126 2nd Landing /

(67)

/SECTION 92/

****
*CLOCKS stopped 9.20. *
****

Prepare Cams.3 & 4 for their shot tog.

(68)

CAMS: 1D, 3D, 4X Chromakey

329. CAM.1D
WIDE & LOW. STEEL on floor. Hold his action & let SAPPHIRE & ROB into shot R.

Scene 124. INT. SECOND LANDING. NIGHT.
(Duplicate)

STEEL IS ON THE LANDING. HE IS SYSTEMATICALLY SEARCHING THE PLACE, FEELING AT THE WALLS AND WOODWORK.

THE CLOCK IS SET DOWN IN THE CENTRE OF THE LANDING.

SAPPHIRE AND ROB BEGIN TO DESCEND THE TOP STAIRS.

STEEL PULLS BACK A SECTION OF RUG, OR CARPET, AND LOOKS UNDERNEATH. THERE ARE ONLY BARE FLOORBOARDS THERE.

SAPPHIRE AND ROB REACH THE LANDING.

STEEL: Sapphire.

SAPPHIRE: Yes?

STEEL: Do it again.
Walk up the stairs again slowly.

330. CAM.3D /CHROMAKEY/
Bottom step & SAPPHIRE's feet approaching. On Q, (i.e. when dot of light has gone), widen & crane up to hold SAPPHIRE.

SAPPHIRE GOES DOWN TO 1ST LANDING & WALKS UP STEPS AGAIN.

331. CAM.4X /CHROMAKEY/
Bottom blue step - Dot of light. It X's o.o.fr. R.

(68)

(69)

ON CAMS.3 & 4

SAPPHIRE CONCENTRATES ON SENSING THE ATMOSPHERE AS STEEL CONTINUES WITH HIS SEARCH.

SAPPHIRE: (EVENTUALLY) Nothing any more.

STEEL STRAIGHTENS UP FROM HIS SEARCHING.

STEEL: Then what do we do, blame the clock?

SAPPHIRE: The 1st nursery rhyme was derived from the Plague. The 2nd one, the one he was forced to say, also has historical relevance. It dates back to the time of the Parliamentary Wars.

/STOP TAPE/

CAMS. 3 & 4 to get lined up for next scene.

/ Edit to Sc. 125 1st Landing /

****
*CLOCKS stopped 9.20. *
****

/SECTION 93/

CAMS: 3D, 4X Chromakey
1D.

(70)

Scene I26. INT. SECOND LANDING. NIGHT.
(duplicate)

336. CAM.1D
WS to hold action.

STEEL, SAPPHIRE AND ROB.

SAPPHIRE: (TO STEEL) Wait .The first nursery-rhyme was derived from the Plague. The second one, (RE ROB) the one that he was made to say, also has historical relevance. It dates back to the time of the Parliamentary Wars.

STEEL: Parliamentary Wars?

ROB: Yes. When Cromwell's troops searched houses, looking for people who wouldn't pray.

STEEL: Wouldn't pray?

SAPPHIRE: Unbelievers.

STEEL: (FLAT) Oh.

ROB: Don't you know your history?*/Edit in CHROMAKEY SHOTS/
/334 & 335/

337. CAM.3D /CHROMAKEY/
WIDE STAIRS-Picture.
STEEL coming twds. you.
ON Q(when light is in picture)hold action.
ROB/STEEL/SAPPHIRE Bgd.

STEEL: I know mine, yes./

SAPPHIRE: So the danger is still contained in that room.

ROB'S FACE.
BUT STEEL PICKS UP THE CLOCK AND BEGINS TO DESCEND THE SECOND STAIRCASE.

338. CAM.4X /CHROMAKEY/
Light goes up BLUE FLAT & disappears as it is masked. Match 3's angle etc.

Horiz. mask to line up with picture.

/ Edit to Sc. 127 1st Landing /

****
*CLOCKS working 9.44. *
****

ON CAMS. 1

CAMS: 1D

(71)

Scene 127. INT. FIRST LANDING. NIGHT.
(duplicate)

ROB FOLLOWS HIM.

OOV, THE SOUND OF STEEL, SAPPHIRE AND ROB DESCENDING THE STAIRS.

ROB: You must have heard of Cromwell.

STEEL: (OOV) How much of this second rhyme did you say?

THERE IS A PICTURE HANGING ON THE WALL. SOMETHING LIKE AN OLD PRINT OF A SMALL THATCHED COTTAGE.

THE PATCH OF LIGHT MOVES BEHIND THE PICTURE. THE LIGHT IS EXTINGUISHED, THE SOUND GOES.

Let STEEL & ROB go L. Hold SAPPHIRE to MS Fgd. with pic. behind L. SAPPHIRE must be looking o.o. fr. L. when she looks @ pic. Throw focus to it & back again as she turns to you.

ROB: Three lines. (OOV, DURING THE ABOVE) I wouldn't say it all.

(PROUD) I fought it.

****
*SHOOT TEXT ON THIS *
*SHOT & SET TO END *
*OF P.46. *
****

/ Edit to Sc. 128 2nd Stairs /

(71)

/ Edit from Sc. 127 1st Landing /

ON CAM.1

****
*CLOCK STOPPED *
*****@ 9.20. *
****

(72)

CAM: 1D

Scene 128. INT. SECOND FLIGHT OF STAIRS.

(duplicate) NIGHT.

STEEL IS DESCENDING THE/MAIN STAIRS. HE IS FOLLOWED BY ROB

SAPPHIRE: (TO STEEL, AS THEY MOVE) So the danger must still be contained in that room.

SAPPHIRE: And the visual refraction - the soldiers that you saw (TO ROB) they're harmless. The room's swarming with them. We saw them. Just things let loose. /

344. CAM.4(2D)
WS LANDING - Picture centre of fr.

/Edit to Sc. 129 1st Landing /

/ Edit from Sc. 132 1st Stairs /

ON CAM.4

****
* CLOCK working 9.44.*
****

(73)

CAM: 4(2D)

Scene 133. INT. FIRST LANDING. NIGHT.
(duplicate)

SAPPHIRE IS NOT THERE. THERE IS NO-ONE ON THE LANDING.

/TAPE STOP/

345. FAST MIX to CAM.2 /END OF PART ONE
CAPT: Stars

346. C/S (supered over Cam.2) /
CAPT: End Part 1

/TAPE STOP/

/ Edit to Sc. 134 1st Stairs /

(74)

/SECTION 94/

****
*CLOCK working @ 9.45. *
****

CAM: 2D

Scene I37. INT. FIRST LANDING. NIGHT.
(Duplicate)

352. CAM.2D
WIDE Picture. Tgn. slightly on it.

WE FAVOUR THE PICTURE ON THE WALL. NO GLOW TO IT AT THE MOMENT. SIMPLY AN OLD PICTURE.

STEEL: Yes, I see it.

/TAPE STOP/

EDIT THIS SHOT IN.

/ Edit to Sc. 138 1st Stairs /

(75)

/EDIT from Sc.157-1st Staircase./

/Section 94A/

CAM: 2D

Scene 157a. INT. 1ST LANDING. NIGHT.
(Duplicate)

378. CAM.2D
STEEL's POV Picture.

NOTHING ON THE EMPTY LANDING,

ONLY THE GLOW FROM THE PICTURE......

****
* LIGHTING: The *
* picture glows.*
****

/TAPE STOP/

/EDIT to Sc.158-COTTAGE SCULLERY/

(75)

CAM: 2D

(76)

/SECTION 95/

Scene 165A. INT. 1ST LANDING. NIGHT.
(Duplicate)

****
CLOCK stopped 9.20.
****

388. CAM.2D
ROB's POV picture

WE SEE THE PICTURE ON THE LANDING.

THE SLIGHT MOMENTARY INCREASE IN

BRILLIANCE.

LIGHTING: The glow in the Picture goes up a bit.

/TAPE STOP/

/ Edit from Sc. 133 1st Landing /

VTR.CLOCK-Part 2
VTR.No.5195/78/PAL

(77)

347. C/S (to be supered) /PART TWO
CAPT:"Sapphire & Steel"
Part Two

348. CAM.2 (supered over C/S)
CAPT: Stars

(fast mix)

/SECTION 96/

/TAPE STOP/

CAMS: 1B,2J,3(2J),4(1A1)

Scene I34. INT. FIRST FLIGHT OF STAIRS

****
* Clocks working 9.45.*
****

NIGHT.

349. CAM.1(1B1)
T.as poss. ROB. Develop steadily to 2s ROB/ STEEL.

STEEL AND ROB ON THE STAIRS. THEY FACE THE LANDING.

STEEL: (CALLING) Sapphire?

NOTHING.

ROB'S FACE.

STEEL: (CALLING AGAIN) Sapphire?

WHEN SAPPHIRE SPEAKS, IT IS AS IF SHE IS THERE ON THE LANDING, ONLY A FEW FEET FROM THEM.

SAPPHIRE: (OOV) Yes, Steel?

AND SHE SAYS IT STEADILY AND QUIETLY, LIKE SOMEONE TRYING TO KEEP CONTROL.

ROB LOOKS AROUND HIM AS IF TO FIND THE SOURCE OF THE VOICE, BUT STEEL STAYS LOOKING TOWARDS THE LANDING. SOMETHING THAT HE HAS POSSIBLY KNOWN BEFORE AND IS USED TO. THERE IS THE SENSE OF QUIET URGENCY ABOUT HIM.

ON CAM.1

(78)

STEEL: Speak to me.

SAPPHIRE: I'm in a room. A tiny room.

STEEL: Now are you standing?

SAPPHIRE: (OOV) Facing a wall.

STEEL: You haven't changed your position?

Tgn. slowly on to STEEL.

SAPPHIRE: (OOV) No. I'm as I was when I was last in the house with you.

STEEL: (STRONG) You're still in the house, Sapphire.

SAPPHIRE: (OOV) Yes, Steel.

STEEL: Keep remembering that.

SAPPHIRE: (OOV) Yes.

STEEL: And don't move. And don't change your position. Don't make yourself a part of that room. Understand?

(79)

ON CAM.1

SAPPHIRE: (OOV) No, Steel. (BEAT) We walked right into it, didn't we? I walked right into it.

STEEL: Don't think of it like that. Remember that you're still in the house, with us. Right?

NO ANSWER.

ROB'S FACE.

STEEL: Sapphire?

SAPPHIRE: (OOV) Yes, I heard that, Steel.

STEEL: Good. (BEAT) Now describe the room to me.

SAPPHIRE: (OOV) It's a - well, it's like part of an old cottage. / Probably the scullery in an old cottage ...

EDIT IN - Picture of cottage.

350 on 2 next.

EDIT IN a shot of picture from STEEL's eyeline. Cam.2 E 2D. Wide picture & go in slowish on the little white extension on L. Then mix thru. to Sc.135.

/ Edit to Sc. 135 Cottage Scullery /

(79)

/ Edit from Sc. 134 1st Stairs /

```
**************
* ? Filters. *
**************
```

(80)

ON CAM.2

CAM: 2J

Scene 135. INT. COTTAGE SCULLERY. DAY.
OR FIRST LANDING RE-DRESSED.

350. CAM.2J
Close on CHOPPER. Pan up to close on SAPPHIRE or possibly throw focus to her. Then widen to see Room.

SAPPHIRE IS FACING A BLANK SECTION OF WALL.

THE SCULLERY IS VERY OLD AND VERY DIRTY. IT IS PROBABLY SEVENTEENTH-CENTURY. THERE ARE EARTHENWARE POTS AND WOODEN WASH-TUBS IN THE PLACE. THERE IS ALSO A LARGE CHOPPING-BLOCK WITH AN AXE SET IN IT, BLADE FIRST.

STEEL'S VOICE, OOV, ALSO SOUNDS QUITE CLOSE.

STEEL: (OOV) Night or day?

SAPPHIRE: Day.

STEEL: (OOV) Well just remember that you're still in Rob's house with us, and that it's night.

SAPPHIRE: Yes, Steel.

STEEL: (OOV) Just think of that room as a picture. Nothing else. You're looking at a picture./

351. CAM.1(1B1)
ROB - STEEL

/ Edit to Sc. 136 1st Stairs /

(80)

353 on 1 next.

/ Edit from Sc. 135 Cott. Scul. /

(81)

ON CAM.1

CAM: 1(1B1)

```
*************************
*  CLOCK working 9.45.  *
*************************
```

Scene I36. INT. FIRST FLIGHT OF STAIRS. NIGHT.

STEEL AND ROB ON THE STAIRS, FACING THE EMPTY LANDING.

SAPPHIRE: (OOV) It was a picture.

STEEL: What was?

SAPPHIRE: (OOV) A picture of a cottage at the top of the stairs. Can you see it?

STEEL AND ROB LOOK.

353 on 1 next.

/ Edit to Sc. 137 1st Landing /

(81)

****
* CLOCK working 9.45. *
****

(82)

ON CAM.1

CAM: 1(1B1)

Scene I38. INT. FIRST FLIGHT OF STAIRS.

NIGHT.

IN EDITING, WE SHALL BE ON 2's shot 352 FROM 2D.(Sc.137)

STEEL AND ROB ON THE STAIRS.

STEEL: Yes. I see it.

353. CAM.1(1B1) a/b --/

SAPPHIRE: (OOV) It was waiting for us. It got into the picture. It wants me to think that I'm in a room in that cottage.

STEEL: Well you're not.

SAPPHIRE: (OOV) No ...

354. CAM.3J
MCU SAPPHIRE. ____/

355 on 2 next.

/ Edit to Sc. 139 Cott. Scul. /

(82)

ON CAM.3

CAM: 3J, 2J

Scene 139. INT. COTTAGE SCULLERY. DAY.

SAPPHIRE STANDING AND STAYING PUT,
FACING THE BLANK SECTION OF WALL.
SHE SHIVERS SLIGHTLY.

SAPPHIRE: It's cold here ...

STEEL: (OOV) You're
not in that room ... Sapphire.

SAPPHIRE: (BEAT) It's
355. CAM.2J a/b SAPPHIRE — very cold here. / Something happened
in this room once.

STEEL: In that room. /
356. CAM.1(1B1) CU ROB.

357 on 2 next.

/ Edit to Sc.140 1st Stairs /

/ Edit from Sc. 139 Cott. Scul. /

****
* CLOCK working 9.45.*
****

(84)

ON CAM.1

CAM: 1(1B1)

Scene I40. INT. FIRST FLIGHT OF STAIRS.

NIGHT.

Pan to STEEL.

STEEL AND ROB ON THE STAIRS.

SAPPHIRE: (OOV) Something terrible. (BEAT) It knows that.

CU ROB. Pan to STEEL. Both build in fear.

ROB'S FACE.

STEEL'S FACE.

SAPPHIRE: (OOV) It wants me to sense it. Wants me to know ... /

357. CAM.2J
a/b

358 on 3 next.

/ Edit to Sc. 141 Cott. Scul. /

(84)

ON CAM.2

CAM: 2J, 3J

(85)

Scene I4I. INT. COTTAGE SCULLERY. DAY.

SAPPHIRE FACING THE BLANK WALL. SHE IS YIELDING TO SOME SORT OF FORCE.

SAPPHIRE: Wants me to be a part of this room, a part of what happened here.

STEEL: (OOV) Sapphire!

SAPPHIRE: It's alright. I'm - I'm in control of it. I won't think what it wants me to think.

STEEL: (OOV) Good, because you're only a few feet away from us, Sapphire. /

358. CAM.3J
MCU SAPPHIRE.
Tgn. to BCU

SAPPHIRE: Yes.

STEEL: (OOV) Just a few feet away, on the landing in Rob and Helen's house.

SAPPHIRE: Yes.

BUT SHE IS HAVING TO WORK HARD AT IT.

STEEL: (OOV) Now, when I tell you, I want you to look to your right to where the picture was. I want you to do it very quickly, then back. Can you hear me.

SAPPHIRE: (A NOD) Yes.

359 on 2 next.

(85)

ON CAM.3

(86)

STEEL: (OOV) I want to know if you can still see the picture.

SAPPHIRE: (ANOTHER NOD) Yes.

SHE SWALLOWS.

STEEL: (OOV) But very quickly, then back. (BEAT) Now.

359. CAM.2J
HOOK & ROPE-Window-
SAPPHIRE's head turning
away from you.

SAPPHIRE TURNS HER HEAD. /

WE FAVOUR THE WALL. THERE IS NO PICTURE THERE. IN ITS PLACE IS A LARGE HOOK SET INTO THE WALL. ON THE HOOK IS A COIL OF ROPE.

As I cut to you, will you try focussing from SAPPHIRE's head to HOOK & ROPE.

SAPPHIRE STARES AT THE HOOK AND THE ROPE AS IF SHE CANNOT HELP BUT LOOK AT IT.

STEEL: (OOV, LOUD) Sapphire

360. CAM.3J
MCU SAPPHIRE

SAPPHIRE SWINGS /HER HEAD BACK TO FACE THE WALL.

SAPPHIRE: It's alright. (BEAT RECOVERING HERSELF) The picture isn't there. But there's ...

STEEL: (OOV) Don't tell me

SAPPHIRE STOPS.

361 on 1 next.

(86)

ON CAM.3

(87)

STEEL: (OOV) Are you standing as you were before?

SAPPHIRE: Yes.

STEEL: (OOV) Then stay like that.

SAPPHIRE: (A NOD AND ANOTHER SWALLOW) Yes ...

361. CAM.1 (1B1)
ROB - STEEL.

362 on 4 next.

Edit to Sc. 142 1st Stairs

(87)

/ Edit from Sc.141 Cott. Scul. /

****
CLOCKS WORKING 9.50.
****
(88)

ON CAM.1

CAM: 1(1B1), 4(1A1)

Scene 142. INT. FIRST FLIGHT OF STAIRS. NIGHT.

STEEL AND ROB ON THE STAIRS, FACING THE LANDING. STEEL TURNS AWAY & GOES DOWNSTAIRS.

ROB: Can't we get the picture? Wouldn't that stop it?

STEEL FLICKS COIN ONTO LANDING. IT RINGS ON STONE.

SAPPHIRE: Steel!

STEEL: It's all right./HE TAKES ROB DOWNSTAIRS.

362. CAM.4(1A1)
STEEL & ROB. Bring them to 2s STEEL/ROB sitting. Stay up @ STEEL's eyeline.

SAPPHIRE: (oov)
If you tried to get the picture you would end up in this room with me.

ROB: Couldn't we smash the picture?

STEEL: That wouldn't smash what's hiding in it ...

SAPPHIRE: (oov) Apart from which you might hit me.

STEEL, HEARING THIS, GOES /UPSTAIRS.

363. CAM.1(1B1)
STEEL coming upstairs.

HE KNEELS ON 2ND STEP.

STEEL: Sapphire?/

364. CAM.3J
a/b

/ Edit to Sc.143 Cott. Scul. /

(88)

365 on 1 next.

/ Edit from Sc. 142 1st Stairs /

(89)

ON CAM.3

CAM: 3J

Scene 143. INT. COTTAGE SCULLERY. DAY.

SAPPHIRE AND THE BLANK PIECE OF WALL.

SAPPHIRE: Yes?

STEEL: (OOV) Can you try to take time back?

SAPPHIRE: (ANOTHER SWALLOW) I can try, yes .../

365. CAM.1(1B1)
ROB - STEEL kneeling

/ Edit to Sc. 144 1st Stairs /

(89)

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**********************
* CLOCK working 9.50.*
*                    *
**********************
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(90)

ON CAM.1

CAM: 1(1B1)

Scene 144. INT. 1ST FLIGHT STAIRS. NIGHT.

Let STEEL rise o.o.fr. but hold his clenched fist.

STEEL AND ROB ON THE STAIRS.

STEEL: Even seven minutes would do.

SAPPHIRE: (oov) I'll try. Can you help me?

STEEL: Yes. (STEEL STANDS) Now concentrate. (THEY CONCENTRATE)

368 on 1 next.

(91)

CAM: 3J, 4X Chromakey.

Scene 145. INT. COTTAGE SCULLERY.

EDIT IN - see Sect.94B.

366. CAM.3J /CHROMAKEY/
MCU SAPPHIRE.As her head comes up, go in on BLUE EYES.

SAPPHIRE's HEAD COMES UP.

367. CAM.4X /CHROMAKEY/
Bright surface.

(91)

****
* CLOCK working 9.50.
****

CAMS: 1(1B1), 4(1A) (92)

Scene 146. INT. 1ST FLIGHT STAIRS.NIGHT

HELEN APPEARS.

368. CAM.1(1B1)
ROB-HELEN appearing.
STEEL's fist.

HELEN: Rob?

Let HELEN leave fr.

ROB TURNS TO LOOK DOWN THE STAIRS. /

369. CAM.4(1A)
MS HELEN. Hold her to 2s O/S HELEN-ROB.

HELEN, DRESSED IN HER NIGHTCLOTHES & LOOKING AS IF SHE HAS JUST WOREN UP, IS AT THE FOOT OF THE STAIRS.

ROB: Go back to sleep, Helen.

HELEN: No. I want Sapphire. /

370. CAM.1 (1B1)
ROB-HELEN-STEEL(full)

SHE BEGINS TO CLIMB THE STAIRS.

HELEN: Where is she?

STEEL: (TO ROB) Keep her down there.

ROB MOVES DOWN 2 or 3 STEPS TO HOLD HELEN.

HELEN: Is she upstairs?

STEEL: Now Sapphire. Take it back.

SAPPHIRE:(oov)Yes Steel. Yes Steel.

HELEN: I can hear her.

ROB: I know. ..

HELEN: But I can't see her. Where is she?

ROB: Helen, please be quiet.....

370a on 3 next.

ON CAM.1

(93)

HELEN: (CALLING) Where are you, Sapphire?

SAPPHIRE: (OOV) I'm alright, Helen. Just do as Rob says.

HELEN LOOKS AROUND HER, MYSTIFIED.

HELEN: (A NOD TO THIN AIR) Yes, Sapphire.

STEEL: Sapphire! You've got to take it back now before it's going to be late./

370a. CAM.3J SAPPHIRE

THEY CONCENTRATE. STEELS LOOKS @ LANDIN(

371. CAM.1(1B1) HELEN-ROB-STEEL

/LIGHTING: Slight/ /increase on STEEL/

STEEL: That's it.

/REPLAY/

/Replay/ ROB: (OOV) Don't you know your history? ***

***Z/I CU ROB.

/Replay/ STEEL: (oov) I know mine, yes.

/Replay/ ROB: (oov) You must have heard of Cromwell.

[ROB: (NOW) That's me!]

****
* EDIT POINT for Sc.148 is when 1 has zoomed in on ROB. *
****

/Replay/ STEEL: (oov) How many lines of th second rhyme did you say?

/Replay/ ROB: (oov) Three lines I wouldn't say it all. I fought it.

NO SCENE 147.

/ Edit to Sc. 148—1st Landing /

NOTE: Above replay is in sound only. At editing we shall mix across to the orig. scene.

373 on 3 next.

(93)

/ Edit from Sc. 148 1st Landing/

ON CAM.1

(94)

CAM: 3J

Scene 153. INT. COTTAGE SCULLERY. DAY.

373. CAM.3J
MCU SAPPHIRE.
(No blue eyes)

QUICKLY, CLOSE ON SAPPHIRE'S FACE.
SAPPHIRE IS LOSING STRENGTH.

STEEL: (OOV) Don't lose it!

SAPPHIRE STRAIGHTENS.

374. CAM.1 (1B1) /
CU STEEL

NO SCENE 154

/ Edit to Sc. 155-1st Stairs /

95

ON CAM.1

****
* CLOCK working 9.50.*
****

CAM: 1(1B1)

Scene 155. INT. 1ST FLIGHT STAIRS. NIGHT.

THE 'NOW' SCENE.

CLOSE-UP OF STEEL STARING TWDS. THE 1ST LANDING.

/Replay/ SAPPHIRE: (oov) So the danger must still be contained in that room. And the visual refraction, the soldiers/ghosts that you saw. They're harmless.

STILL AN EMPTY LANDING. NO SAPPHIRE IN SIGHT.

THE FAINT SOUND, THEN THE GLOW FROM THE PICTURE.

/REPLAY/ SAPPHIRE: (oov) The room's swarming with them. We saw them. Just things let loose by. . . .

STEEL: (NOW) Keep it going Sapphire

ROB: Does she mean let loose by breakthrough?

SAPPHIRE FADES AGAIN.

STEEL: Yes. You mean they're not part of the plan.

-----------------------------Tape Run-----------------------------
(to Sc.156 - Cottage Scullery)

375. CAM.3D (LOCKED OFF) /
Mid shot SAPPHIRE as for Scenes 128 & 129.

/TAPE STOP/

376 on 2 next.

NOTE: Above replay is in sound only. At EDITING we will MIX to it.

95

/SECTION 94A/

(96)

CAM: 2J

Scene I56. INT. COTTAGE SCULLERY. DAY.

376. CAM.2J
HOOK & ROPE-SAPPHIRE

SAPPHIRE STILL FACING THE WALL. SHE IS CONCENTRATING HARD. HER HEAD IS BENT

Go in on hook & rope.

WE FAVOUR THE WALL THAT HAS THE HOOK AND THE ROPE. WE SEE THE GLOW OF LIGHT FROM THE COIL OF ROPE. WE ALSO HEAR THE FAINT SOUND.

LIGHTING Q: On rope it gets brighter.

CLOSE ON SAPPHIRE, CONCENTRATING ...

STEEL: (oov) You can do it.

SAPPHIRE: (WEAKLY) I can't.

377. CAM.1(1B1)
ROB-HELEN-STEEL

379 on 3 next.

/ Edit to Sc. 157 1st Stairs /

(96)

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*********************
* CLOCK working 9.50.*
*********************
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(97)

ON CAM.1 CAM: 1(1B1)

Scene 157. INT. FIRST FLIGHT OF STAIRS

NIGHT.

STEEL AND ROB, WITH HELEN A FEW STEPS BELOW THEM.

STEEL: You can.

SAPPHIRE: (OOV) I can't.

STEEL: You can.

379. CAM.3J /
MCU SAPPHIRE.

380 on 1 next.

/Edit to Sc.158 Cott. Scul. /

ON CAM.3 CAM: 3J

Scene I58. INT. COTTAGE SCULLERY. DAY.

CLOSE ON SAPPHIRE'S FACE ...

380. CAM.1(1B1) /
ROB-HELEN-STEEL

381 on 2 next.

/ Edit to Sc. 159 1st Stairs /

/ Edit from Sc. 158 Cott. Scul. /

*** CLOCK working 9.50. ***

(99)

ON CAM.1

CAM: 1(1B1)

Scene I59. INT. FIRST FLIGHT OF STAIRS. NIGHT.

STEEL, ROB AND HELEN.

SAPPHIRE: (OOV) It's no good. Please - it's no good.

STEEL: Sapphire ...

SAPPHIRE: (OOV) It's in here with me./

381. CAM.2J
HOOK-ROPE-MCU profile SAPPHIRE.

382 on 1 next.

/ Edit to Sc. 160 Cott. Scul. /

(99)

/ Edit from Sc. 159 1st Stairs /

ON CAM.2

CAM: 2J

(100)

Scene 160. INT. COTTAGE SCULLERY. DAY.

SAPPHIRE FACING THE BLANK WALL.

BEYOND HER, THE PATCH OF LIGHT GLOWS UNDER THE ROPE THAT IS COILED AND LOOPED AROUND THE HOOK.

SAPPHIRE: It's fighting me and it's winning ... /

382. CAM.1(1B1)
ROB-HELEN-STEEL

/ Edit to Sc. 161 1st Stairs /

(100)

****
* CLOCK working 9.50 *
********************* (101)

ON CAM.1

CAM: 1(1B1)

Scene 161. INT. FIRST FLIGHT OF STAIRS. NIGHT.

Hold action as STEEL goes downstairs o.o. fr. L. & in again Xing from L. to R.

STEEL, ROB AND HELEN.

THE PATCH OF LIGHT GLOWING THROUGH THE PICTURE.

SAPPHIRE: (oov) I'm not strong enough, Steel. I can't win.

STEEL: You don't have to win. Can you give me two minutes? Can you hold it for two minutes?

SAPPHIRE: (OOV) Yes Steel.

STEEL RISES. A PAUSE.

SAPPHIRE: (oov) Be careful.

BUT STEEL IS MOVING BACK DOWN THE STAIRS.

383 on 3 next.

(101)

(102)

ON CAM.1

ROB: (WORRIED) So what are you going to do?

STEEL: (CHECKING AND TURNING) I'm going to your father's workshop. Until I come back, keep Helen where she is and keep Sapphire talking.

ROB: Right.

ROB: (CALLING OUT) Sapphire? Steel said.

SAPPHIRE: (OOV) Yes. I heard ... /

383. CAM.3J
MCU SAPPHIRE.

384 on 1 next.

/ Edit to Sc. 162 Cott. Scul. /

(102)

ON CAM.3

CAM: 3J

(103)

Scene 162. INT. COTTAGE SCULLERY. DAY.

SAPPHIRE FACING THE WALL.

ROB: (OOV) Is this like the ship?

SAPPHIRE: The what?

ROB: (OOV) That job you had to do on a ship.

SAPPHIRE'S FACE. STILL WORRIED. THE LAST THING SHE NEEDS, RIGHT NOW, IS A CONVERSATION ABOUT A SHIP.

SAPPHIRE: Erm - (A SLIGHT GLANCE OUT OF THE CORNER OF HER EYE) just slightly more difficult .../

384. CAM.1(1B1)
2s HELEN/ROB

385 on 2 next.

/ Edit to Sc. 163 1st Stairs /

(103)

ON CAM.1

****
* CLOCK working 9.50. *
************************ (104)

CAM: 1(1B1)

Scene 163. INT. FIRST FLIGHT OF STAIRS. NIGHT.

ROB AND HELEN ON THE STAIRS.

THE GLOW FROM THE PICTURE.

ROB: Sorry, only I'm supposed to keep you talking.

SAPPHIRE: (OOV, WRY) You're doing fine.

HELEN: Sapphire?

SAPPHIRE: (OOV) Hallo, Helen.

HELEN: I want to see you, Sapphire ... /

385. CAM.2J
HOOK & ROPE-SAPPHIRE.

/ Edit to Sc. 164 Cott. Scul. /

(104)

(105)

on CAM.2

CAM: 2J

Scene I64. INT. COTTAGE SCULLERY. DAY.

ON SAPPHIRE.

Go in on HOOK & ROPE.

SAPPHIRE: Soon, love. Soon. (SWALLOWING AGAIN) You just be patient, eh?

HELEN: (OOV) Yes.

WE FAVOUR THE COIL OF ROPE AND THE HOOK. THE GLOW INCREASES IN BRIGHTNESS, JUST FOR A SECOND, THEN RETURNS TO ITS NORMAL STRENGTH.

****
* VISION: Can you burn *
* out the rope, as I go *
* in on it? **
****

/TAPE STOP/

/MIX to Sc.165-Top Landing/
/IN EDITING/

/SECTION 94B /

366. CAM.3J /CHROMAKEY/ /
MCU SAPPHIRE. As her head comes up, go in on BLUE EYES.

367. CAM.4X /CHROMAKEY/ /
Bright surface.

/TAPE STOP/

386/7 on 1 & 4 next.

(105)

/ Edit from Sc. 164 Cott. Scul. /

/SECTION 95/

****
* CLOCK Stopped 9.20. *
****

(106)

AS FOR SC.~~108~~.
(P.14 middle)

CAMS: 1(3E), 4Y

Scene 165. INT. TOP LANDING. NIGHT.

386. CAM.1(3E) /CHROMAKEY/
o.o.focus close on bottom of door.

THE GLOW FROM BEHIND THE DOOR. THEN ANOTHER PATCH OF LIGHT SEPARATES ITSELF AND MOVES ONTO THE LANDING.

Focus up & widen.

387. CAM.4Y /CHROMAKEY/
Spot of light on grey floor appearing from behind mask. Your angle to match CAM.1's angle etc.
Allow 2nd spot of light to emerge & pause by the 1st.

AND GOES TO U/S OF DOOR.

/TAPE STOP/

/ USE THIS Sc.for Sc.167 as well. /

389 on 1 next.

/ Edit to Sc. 166 1st Stairs /

(106)

/ Edit from Sc. 165 Top Landing /


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*************************
*  CLOCK working (9.50).*
*************************
```

(107)

/SECTION 96A/

CAM: 1(1B1)

Scene 166. INT. FIRST FLIGHT OF STAIRS.

NIGHT.

389. CAM.1(1B1)
T.2s ROB/HELEN.

ROB AND HELEN ON THE STAIRS.

ROB NOTICES.THE INCREASING BRIGHTNESS OF PICTURE./

390. CAM.2J
ROPE glowing-O/S
SAPPHIRE.

391 on 3 next.

/ Edit to Sc. 167 Top Landing /

(107)

ON CAM.1 & 4.

Scene I67. INT. TOP LANDING. NIGHT.

See shots 386/387 in Scene 165.

ANOTHER PATCH OF LIGHT SEPARATES ITSELF FROM THE GLOW BEHIND THE DOOR.

THE GLOW BEHIND THE DOOR IS EXTINGUISHED

THE TWO PATCHES OF LIGHT REMAIN ON THE LANDING BY THE DOOR. THE FAINT SOUND ACCOMPANIES THEM.

/ Edit to Sc. 168 Cott. Scul. /

/ Edit from Sc. 167 Top Landing /

(109)

ON CAM.2

VISION: Come back to normal from burn out.

CAM: 2J, 3J.

Scene I68. INT. COTTAGE SCULLERY. DAY.

/S.FX: Tiny noise/

391. CAM.3J
BCU SAPPHIRE. She turns to her L.

SAPPHIRE FACING THE WALL. BUT HER EYES ARE TWDS.ROPE. SHE TURNS TWDS. THE CHOPPER.

392. CAM.2J
SAPPHIRE-CHOPPER.

SAPPHIRE: (STILL TRYING TO KEEP IT COOL) I'll tell you one thing, Rob.

ROB: (OOV) Yes?

SAPPHIRE: In a way, I'm glad of the rhyme it chose. SHE TURNS.

ROB: (OOV) What?

SAPPHIRE IS LOOKING OUT OF THE CORNER OF HER EYE AGAIN, THIS TIME TO THE LEFT.

WE FAVOUR THE CHOPPING-BLOCK AND THE AXE ... /

393. CAM.1(1B1)
a/b 2s HELEN/ROB.

401 on 3 next.

/ Edit to Sc. 169 1st Stairs /

/ Edit from Sc. 168 Cott. Scul. /

****
* CLOCK working 9.50.*
****

(110)

ON CAM.1

CAM: 1(1B1)

Scene I69. INT. FIRST FLIGHT OF STAIRS. NIGHT.

ROB AND HELEN ON THE STAIRS.

SAPPHIRE: (OOV) It might have settled for Oranges and Lemons./

401. CAM.3J
MCU SAPPHIRE

402 on 1 next.

/ Edit to Sc. 170 Top Landing RD /

(110)

/ Edit from Sc. 171 Top Landing /

ON CAM.3

(111)

CAM: 3J

Scene I72. INT. COTTAGE SCULLERY. DAY.

SAPPHIRE FACING THE WALL.

SAPPHIRE: Then again, come to think of it, if Roundhead soldiers belong anywhere, they belong in this hell-hole.

OOV, THE SOUND OF FOOTSTEPS MARCHING HEAVILY DOWN STONE STEPS /S.FX:Footsteps/

SAPPHIRE: (CALLING OUT) Rob! Do you hear ...?

402. CAM.1 (1B1)
HELEN-ROB

403 on 3 next.

/ Edit to Sc. 173 1st Stairs /

(111)

/ Edit from Sc. 172 Cott. Scul. /

****
* CLOCK working 9.53. *
****

ON CAM.1

CAM: 1(1B1)

112

Scene I73. INT. FIRST FLIGHT OF STAIRS.

NIGHT.

ROB AND HELEN.

NO SOUND OF FOOTSTEPS.

ROB: Hear what?

403. CAM.3E /
T.shot looking
downstairs.

404 on 2 next.

/ Edit to Sc. 174 Top Stairs /

112

/ Edit from Sc. 173 1st Stairs /

ON CAM.3

****
* CLOCK STOPPED 9.20. *
****
(113)

CAM:3E

/F.M.: Troopers IN/

Scene 174. INT. TOP FLIGHT OF STAIRS. NIGHT.

/? Filters/

Hold TROOPERS down thru. frame.

THE TWO TROOPERS ARE DESCENDING THE STAIRS.

404. CAM.2J /
Wide WINDOW-SAPPHIRE.

405 ON 1 next.

/ Edit to Sc. 175 Cott. Scul. /

(113)

ON CAM.2

(114)

CAM: 2J

Scene 175. INT. COTTAGE SCULLERY. DAY.

OOV, THE SOUND OF THE FOOTSTEPS ON STONE STEPS, GROWING LOUDER.

/LIGHTING:Shadows acr. window/

SAPPHIRE: (LOSING HER COOL AT LAST) Rob! Get Steel! Quickly .../

405. CAM.1(1B1)
2s HELEN/SAPPHIRE

406 on 4 next.

/ Edit to Sc. 176 1st Stairs /

(114)

/ Edit from Sc. 175 Cott. Scul. /

****
* CLOCK working 9.53 *
****

(115)

ON CAM.1

CAM: 1(1B1)

Scene 176. INT. FIRST FLIGHT OF STAIRS.
NIGHT.

NO SOUND OF FOOTSTEPS.

HELEN STARING.

ROB IS TURNING BACK DOWN THE STAIRS.

SAPPHIRE: (OOV) Please, Rob! Quickly! /

406. CAM.4(4D1)
2 TROOPERS thru. fr.
& out L.

407 on 3next.

/ Edit to Sc. 177 2nd Landing /

(115)

/ Edit from Sc. 176 1st Stairs /

/? Filters/

****
* CLOCK working 9.53. *
****

116

ON CAM.4

CAM; 4(4D1)

/F.M.2 TROOPERS/

Scene 177. INT. SECOND LANDING. NIGHT.
(duplicate)

2 TROOPERS thru.
fr. & out L.

THE TWO TROOPERS ARE CROSSING THE LANDING. IN UNISON, THEY RAISE THEIR SWORDS UP AND ACROSS THEIR CHESTS.

THEY BEGIN TO DESCEND THE SECOND FLIGHT OF STAIRS. /

407. CAM.3J
MCU SAPPHIRE.

408 on 1 next.

/ Edit to Sc. 178 Cott. Scul. /

116

/ Edit from Sc. 177 2nd Landing /

(117)

ON CAM.3

CAM: 3J

Scene I78. INT. COTTAGE SCULLERY. DAY.

/S.FX:Footsteps/

Go in close.

OOV, AND VERY LOUD NOW, THE FOOTSTEPS ON STONE STEPS.

SAPPHIRE: (CRYING OUT)

Something happened here! Something terrible ...!

408. CAM.1(1B1)
HELEN

/ Edit to Sc. 179 1st Stairs /

(117)

/ Edit from Sc. 178 Cott. Scul. /

****
* CLOCK working 9.53. *
****

(118)

ON CAM.1

CAM: 1(1B1)

Scene 179. INT. FIRST FLIGHT OF STAIRS. NIGHT.

Widen slowly.

NO SOUND OF FOOTSTEPS.

JUST THE SMALL, FRIGHTENED FIGURE OF HELEN IS STANDING ON THE STAIRS. SHE IS LOOKING TOWARDS THE EMPTY LANDING.

SAPPHIRE: (OOV, LOUD) Please! Help me!

/TAPE STOP/

/EDIT to closing titles/

END OF EPISODE THREE

292 on 3 next.

(118)

/SECTION 97 /

CLOCK stopped @ 9.20.

CAMS: 3(1A),2(1A1)

Scene 109. INT. HALLWAY. NIGHT.

292. CAM.3(1A)
MS STEEL. As he moves, widen to show ROB O/S Fgd. L.

STEEL, SAPPHIRE AND ROB ARE AT THE FOOT OF THE STAIRS. THEY ARE ALL LOOKING UP AT THE FIRST STAIRCASE. STEEL IS HOLDING, AND WINDING, THE HALLWAY CLOCK.

Keep ROB Fgd. L. & hold STEEL's move to O/S ROB -SAPPHIRE/STEEL.

STEEL: It couldn't have been your Mother.

ROB: But it called to me.

STEEL: Called your name?

ROB: Yes. It called 'Ro-ob', just like that.

STEEL GLANCES AT SAPPHIRE.

ROB: I thought it was my mother. It was her voice. Just like it./ Except that she - well, it - got a few things wrong. It made mistakes. /

293. CAM.2(1A1)
CU ROB

294. CAM.3 (1A)
a/b

STEEL, STILL LOOKING UP THE STAIRCASE, NODS.

ROB: I wasn't fighting you this time, honest.

STEEL SAYS NOTHING.

ROB: The voice called me. I had to go, didn't I?

295 on 1 next.

(119)

(120)

ON CAM.3

STEEL SAYS NOTHING. HE SETS THE HANDS OF THE CLOCK.

SAPPHIRE: (TO STEEL) They all stopped again?

As STEEL moves back twds. you, lose SAPPHIRE & see STEEL to stairs. Let him leave fr. R.

STEEL: Yes.

ROB: I mean, I did as I was told. I wouldn't have gone up there if that voice hadn't called out to me.

A MOMENT.

STEEL: (FLAT) We believe you - this time.

CARRYING THE CLOCK, HE BEGINS TO CLIMB THE FIRST FLIGHT OF STAIRS./

295. CAM.1 (1A2) (on F/LorCrane) STEEL coming upstairs- hold him to clock MS.

298 on 2 next.

/ Edit to Sc. 110 2nd Landing /

(120)

****
*CLOCK stopped 9.20. *
****

(121)

ON CAM.1 (F/L or Crane)

CAMS: 1(1A2), 2(1A1), 3(1A)

Scene III. INT. FIRST LANDING. NIGHT.

MS STEEL.

STEEL, SAPPHIRE AND ROB HAVE REACHED THE LANDING. THEY BEGIN TO CROSS TOWARDS THE SECOND FLIGHT OF STAIRS.

STEEL: (AS THEY WALK)
Did these soldiers come out from the room? /

298. CAM.2(1A1)
CU ROB.

ROB: No. They came up the stairs./

299. CAM.1(1A2)
a/b

STEEL CHECKS AND LOOKS AT HIM.

ROB: Well, not all the way up. They just kind of appeared,/ on the top stair case.

300. CAM.3 (1A)
WIDE - Clip O/S ROB stairs-Landing-SAPPHIRE.

Hold SAPPHIRE twds. you to Fgd. 2s. Keep Landing above. STEEL will appear in top middle of fr.

HE POINTS. STEEL LOOKS UP THE SECOND FLIGHT OF STAIRS.

SAPPHIRE: (TO STEEL)
Something could have been let loose during that first breakthrough. A visual refraction.

ROB: Visual refraction?

SAPPHIRE: Yes, what would he call them?

STEEL: (oov) Ghosts.

ROB: Ghosts?

STEEL: (AS IF TO GET BACK TO THE POINT) Did anything come out of that room?

301 on 2 next.

(121)

(122)

ON CAM.3

ROB: No.

(overlapping dial.) -Sc.112.

301. CAM.2 (1A1) ROB: Anyway, /the door's not
SAPPHIRE - ROB. nailed up any more.

STEEL: (oov) No?

303 on 3 next.

/ Edit to Sc. 112 2nd Landing /

(122)

****
* CLOCK stopped 9.20. *
****

ON CAM.2

CAMS: 2(1A1),3(1A),1(1A2) (123)

Scene II3. INT. HALL & 1ST STAIRS NIGHT.

STEEL, SAPPHIRE AND ROB CLIMBING THE STAIRS.

ROB: No. It's a different door.

Pan with ROB to stairs. Let SAPPHIRE re-enter fr. L. & go thru. fr.

SAPPHIRE: (TO STEEL) Another refraction?

STEEL: Probably.

ROB: Look, I saw it. I mean, you can't have a ghost door as well, can you?

SAPPHIRE: Yes.

ROB: Well those soldiers looked solid enough ...

Let ROB leave fr.

SAPPHIRE: They would ...

303. CAM.3(1A)
Wide Staircase - ROB running up to SAPPHIRE & STEEL.

ROB: / And they kicked the door open.

304. CAM.1(1A2)
ROB joining SAPPHIRE & STEEL. Hold them to 2nd Landing.

AS ROB REACHES / SAPPHIRE & STEEL, THEY LOOK TWDS. 2ND LANDING & MOVE TO IT.

/TAPE STOP/

CAM.1 clear to Posn.1B.

/ Edit to Sc. 114 2nd Landing /

339 on 2 next.

(123)

/SECTION 98/

****
* CLOCK working 9.44. *
****

(124)

CAMS: 2(1A1)3(1A)locked off.

Scene 129. INT. HALL & 1ST STAIRCASE. NIGHT.

339. CAM.2(1A1)as near 1A as poss.
Mid 2s ROB & STEEL coming downstairs.
(As little pan as poss. I have to edit in 3's static shot of SAPPHIRE)

ROB: Does she mean let loose by breakthrough?

STEEL: Yes. You mean they're part of the plan./

EDIT IN-Sapphire from 3's shot of Landing @ 3D.Sc. 127.

STEEL CHECKS ON THE LANDING. HE TURNS TO LOOK AT HER.

NONE OF THEM HAS REACHED THE PICTURE YET.

STEEL'S FACE. NOT CONVINCED YET.

SAPPHIRE: They must be harmless. Even those soldiers are an

340. CAM.3(1A)/LOCKED OFF/
ROB & STEEL into ½ L.of fr.SAPPHIRE in R. ½ of fr. on top landing.

anachronism. /They lived and died a good hundred years before this house was built. I mean, most of it is history gone wrong. We never had that before.

SAPPHIRE CROSSES THE LANDING AND AS SHE PASSES THE PICTURE, SHE VANISHES.

V.M.: ½ fr.wipeon P/V monitor please.

(124)

ON CAM.3

A MOMENT. STEEL CONSIDERING IT.

STEEL: Then again, perhaps that is part of the plan.

ROB: What?

STEEL: The confusion. A way of diverting us.

ROB: From what?

STEEL: I don't know. (LOOKING UP AT THE STAIRS) But they know it's us. They're not likely to use tricks that we already know, are they?

STEEL TURNS TO SPEAK TO SAPPHIRE.

/CAM.1 @ 1B/ ----------------Tape run----------------

/SECTION 98A/ /F.M.Clear SAPPHIRE/

341. CAM.2(1A1)
MCU STEEL.Let him leave fr.
STEEL SEES SAPPHIRE IS NOT THERE.

HE RUNS UP THE STAIRS. /

342. CAM.1B
Widish STEEL & ROB coming upstairs.

344 on 4 next.

/ Edit to Sc. 130 1st Stairs /

/ Edit from Sc. 131 1st Landing /

```
*********************
* CLOCK working 9.44.*
*********************
```

(126)

ON CAM.1

CAM: 1B

Scene 132. INT. FIRST FLIGHT OF STAIRS. NIGHT.

STEEL & ROB
coming upstairs.

STEEL AND ROB CHECKING AND TURNING ON THE STAIRS. THEY RUN BACK UP THE STAIRS TO THE LANDING.

SAPPHIRE'S VOICE: (oov) St-e-e-l.

STEEL CHECKS SUDDENLY AT THE TOP OF THE STAIRS. HE REACHES OUT AN ARM TO STOP ROB.

THE FACES OF STEEL AND ROB AS THEY STARE TOWARDS THE LANDING./

344. CAM.4(2D)
WS LANDING - picture
c. of fr.

/TAPE STOP/

372 on 4 next.

/ Edit to Sc. 133 1st Landing /

(126)

/ Edit from Sc. 144 1st Stairs /

127

/SECTION 99/

CAM: 4(2B1)Locked.

Scene 148. INT. FIRST LANDING. NIGHT.

372. CAM.4(2B1) /LOCKED OFF/
Space for O/S ROB L. ½ of fr. ROB & STEEL coming on to landing & playing in R. ½ of fr. Let them exit L., then when he's in posn., do 30secs. O/S ROB in L. ½ of fr. & empty landing.

AS SCENE 129.

ROB: Don't you know your history?

STEEL: I know mine, yes.

ROB: You must have heard of Cromwell.

ROB: (NOW) That's me.

STEEL: How many lines of this 2nd rhyme did you say?

ROB: (OOV) Three. I wouldn't say it all. I fought it.

/TAPE STOP/

V.M.: ½ fr.wipe on P/V monitor plse.

This Sc.edited in later & shot @ end.

274 on 3 next.

NO SCENE 149/150/151/152

/ Edit to Sc. 153. Cott. Scul/

127

CLOCK stopped 9.20.

(128)

/SECTION 100/

CAMS: 3E(Locked off), 1E,2(2E1)

Scene 101. INT. TOP FLIGHT OF STAIRS.
(RE-DRESSED) NIGHT.

274. CAM.3E (LOCKED OFF)
Empty fr.twds.bottom of stairs for 10secs. Then see 1st soldier thru. fr., foll. by 2nd soldier.

/?Filters/

TWO IRONSIDE TROOPERS, HELMETED AND WITH SWORDS DRAWN, ARE NOISILY CLIMBING THE STAIRS.

LIGHTING: Can I see shadows approaching 1st-then I can materialise soldiers a sec. later.

275. CAM.1E (WIDE,LOW)
LEGS thru.fr. ROB behind.

276. CAM.2(2E1)
SOLDIERS @ door.

1ST SOLDIER STANDING TO L. OF DOOR.

2ND SOLDIER BANGS ON DOOR WITH FIST.

LIGHT pulsating under door.

CAM: 1E

Scene 102. INT. TOP LANDING. NIGHT.(R/D)

277. CAM.1E
MCU ROB.

ROB IS CROUCHED IN CORNER.

MOTHER'S VOICE: (oov) All of it, Rob. Say all of it./

278. CAM.3E
Wide SOLDIERS - Door - Rob.

CAM: 3E

Scene 103. INT. TOP LANDING.(R/D).NIGHT.

THE SOLDIERS WAITING AT THE DOOR.

CAM: 3E

Scene 104. INT. TOP LANDING. NIGHT.(R/D)

MOTHER'S VOICE: (oov) All of it!

THE 2ND SOLDIER TURNS HIS SWORD, RAISES IT, HILT FIRST & HITS TOP OF DOOR./

279. CAM.4E (cut to see last part of door falling)
Shoot DOOR falling twds. you to reveal SOLDIER.

CAM: 3E, 4E

Scene 105. INT. TOP LANDING(R/D).NIGHT.

280. CAM.3E
a/b

THE DOOR FALLS INTO THE ROOM. THE INSIDE OF THE ROOM IS A BLAST OF LIGHT STILL PULSATING./

LIGHTING: Fantastic burnt out glare on door & SOLDIER.

281. CAM.1E
CU ROB. Let him leave fr.

MOTHER'S VOICE:
(oov) Ro-ob.

282 on 4 next.

(128)

 CAM:1E

ON CAM.1

Scene 106. INT. TOP LANDING. NIGHT.
(R/D)

ROB: (REALIZING AS HE SHOUTS) No.

AND HE TURNS./ /LIGHTING: Blazing light as before./

282. CAM.4E
CU 2ND SOLDIER.
Let him go thru. fr. & see 1ST SOLDIER go thru. after him.

CAM: 4E

Scene 107. INT. TOP LANDING(R/D).NIGHT.

AND ROB HURRIES DOWN THE FLIGHT OF STAIRS.

ROB: (AS HE RUNS) Sapphire!

Steel!

/TAPE STOP/

314 on 1 next.

/SECTION 101/

/F.M.2 TROOPERS IN/

CAMS: 1(3E), 3(2E1)

Scene 120. INT. TOP LANDING. (RE-DRESSED. NIGHT.

314. CAM.1(3E)
STEEL's legs FGD.
SOLDIERS' legs Xing fr. - ROB/SAPPHIRE behind.

THE TWO TROOPERS MARCHING ACROSS THE LANDING, AS BEFORE.

LIGHTING: Light pulsating under door.

315. CAM.3(2E1) /
SOLDIERS @ door.

1ST SOLDIER STANDING TO LEFT OF DOOR. 2ND SOLDIER BANGS ON DOOR WITH FIST.

CAM: 1(3E)

Scene 121. INT. TOP LANDING. NIGHT.
(Re-dressed)

316. CAM.1(3E)
Close ROB. Pan up to SAPPHIRE.

ROB CLINGS TO SAPPHIRE.

CAM: 3(2E1)

SCENE 122. Int. TOP LANDING. NIGHT.
(Re-Dressed)

317. CAM.3(2E1)
LOW STEEL's legs - SOLDIERS - ROB/SAPPHIRE.

THE SOLDIERS WAITING AT THE DOOR. THE 2ND SOLDIER TURNS HIS SWORD, RAISES IT HILT FIRST & HITS THE TOP OF THE DOOR.

/TAPE STOP/

IN EDITING - Add on the 2 shots from Cam.4 (Sc.104/5)Shot 279 of door falling & soldiers entering room.

274 on 3 next.

/ Edit to Sc. 121 Top Landing /

Repeat of /SECTION 100/ /F.M. 2 TROOPERS in/

Scene II8. INT. TOP FLIGHT OF STAIRS.
(RE-DRESSED) NIGHT.

274.	CAM.3E (LOCKED OFF) Empty fr.twds.bottom of stairs for 10". Then see 1ST SOLDIER thru.fr., foll. by 2ND SOLDIER	THE TWO IRONSIDE TROOPERS ARE CLIMBING THE STAIRS AS BEFORE, CLIMBING TOWARDS US, SWORDS DRAWN.

/TAPE STOP/

EDIT IN repeat
Shot 274-SECT.
100.

395 on 3 next.

/ Edit to Sc. 119 Top Landing /

(132)

/ Edit from Sc. 169 1st Stairs /

/F.M. 2 TROOPERS in/

/SECTION 102/

CAMS: 3E, 1E. Chromakey 1E, 4Y.

Scene 170. INT. TOP LANDING (RE-DRESSED) NIGHT.

395. CAM.3E (LOCKED OFF)
Empty fr. tightish twds. bottom of stairs. Hold 10" T.shot 1ST SOLDIER thru.fr.foll.by 2ND SOLDIER.

AS BEFORE, THE TWO IRONSIDE TROOPERS ARE REACHING THE TOP OF THE STAIRS.

396. CAM.1E
Wide SOLDIERS across landing waist height to SOLDIERS.

AS BEFORE, THEY MARCH, WITH DRAWN SWORDS, TOWARDS THE DIFFERENT DOOR. THEY STOP AT THE DOOR AND TURN.

/TAPE STOP/

/Section 102A/

THE TWO PATCHES OF LIGHT MOVE FORWARD. EACH ONE SEEMS TO CHOOSE A TROOPER AND BLEND IN WITH HIS SHAPE, THE GLOW FADING AS THEY DO SO.

397. CAM.1E /CHROMAKEY/
TROOPERS' feet with space behind for dots of light.

398. CAM.4Y /CHROMAKEY/
Shooting down on grey surface 2 dots of light come opp. feet.

/TAPE STOP/

138 on 2 next.

/ Edit to Sc. 171 Top Landing /

(132)

/EDIT from Sc.90a-OFFICE/

(TIME LAPSE SEQ.)

CAM: 2 (2B1)

/SECTION 34/

Scene 90b. INT. HALLWAY. NIGHT.

138. CAM.2 (2B1)
WS HALL.
Go in twds. Upper
Landing.

WIDE SHOT HALL.

****
* CLOCKS working *
* 7.10. *
****

/TAPE STOP/

****
* MIX @ EDIT. *
****

/EDIT to Sc.90c-UPPER LANDING/

134

END TITLES: Episode 1. P/N.5193

CLOSING ROLLER CAPTIONS: /Closing Music/

(To be supered over STARS on
35mm. T/C in editing)

409. CAM.2 /

Closing Capts:

Steel	DAVID McCALLUM
Sapphire	JOANNA LUMLEY
Rob	STEVEN O'SHEA
Helen	TAMASIN BRIDGE
Mother	FELICITY HARRISON
Father	JOHN GOLIGHTLY
Countryman	LES CLARK
Sound	LEN PENFOLD
Cameras	MIKE WHITCUTT
Vision Mixer	NEIL GUY
Vision Control	JIM REEVES
VTR. Editor	JOHN HAWKINS
Make-Up	MARY SOUTHGATE
Wardrobe	DAWN EVANS
Programme Administrator	RON BROWN
Floor Manager	SEAN O'FARRELL
Stage Manager	ANN MURPHY
Production Assistant	JOYCE LEWSEY
Animation	IVOR WEIR
Music	CYRIL ORNADEL
Lighting	JIM BOYERS
Designer	STANLEY MILLS
Executive Producer	DAVID REID
Produced & Directed by	SHAUN O'RIORDAN

410. MIX to C/S /
CAPT: ATV Colour Production.

134

****

P/N.5194 (135)

/Closing Music/

END TITLES: Episode 2.

/Section 104/

CLOSING ROLLER CAPTIONS: (to be supered over STARS 35mm. T/C in editing)

411. CAM.2 /
Closing Capts:

Steel	DAVID McCALLUM
Sapphire	JOANNA LUMLEY
Rob	STEVEN O'SHEA
Helen	TAMASIN BRIDGE
Policeman	CHARLES PEMBERTON
Mother	FELICITY HARRISON
Countryman	LES CLARK
Sound	LEN PENFOLD
Cameras	MIKE WHITCUTT
Vision Mixer	NEIL GUY
Vision Control	JIM REEVES
VTR.Editor	JOHN HAWKINS
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Music	CYRIL ORNADEL
Lighting	JIM BOYERS
Designer	STANLEY MILLS
Executive Producer	DAVID REID
Produced & Directed by	SHAUN O'RIORDAN

412. MIX to C/S /
CAPT: ATV Colour Production

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END TITLES: Episode 3. P/N.5195

CLOSING ROLLER CAPTIONS: /Closing Music/

(To be supered over Stars on 35mm. T/C in editing)

413. CAM.2 /
Closing Capts:

Steel	DAVID McCALLUM
Sapphire	JOANNA LUMLEY
Rob	STEVEN O'SHEA
Helen	TAMASIN BRIDGE
Mother	FELICITY HARRISON

Sound	LEN PENFOLD
Cameras	MIKE WHITCUTT
Vision Mixer	NEIL GUY
Vision Control	JIM REEVES
VTR. Editor	JOHN HAWKINS
Make-Up	MARY SOUTHGATE
Wardrobe	DAWN EVANS
Programme Administrator	ROB BROWN
Floor Manager	SEAN O'FARRELL
Stage Manager	ANN MURPHY
Production Assistant	JOYCE LEWSEY
Animation	IVOR WEIR

Music	CYRIL ORNADEL
Lighting	JIM BOYERS
Designer	STANLEY MILLS
Executive Producer	DAVID REID
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414. MIX to C/S /
CAPT: Atv Colour Production.

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